





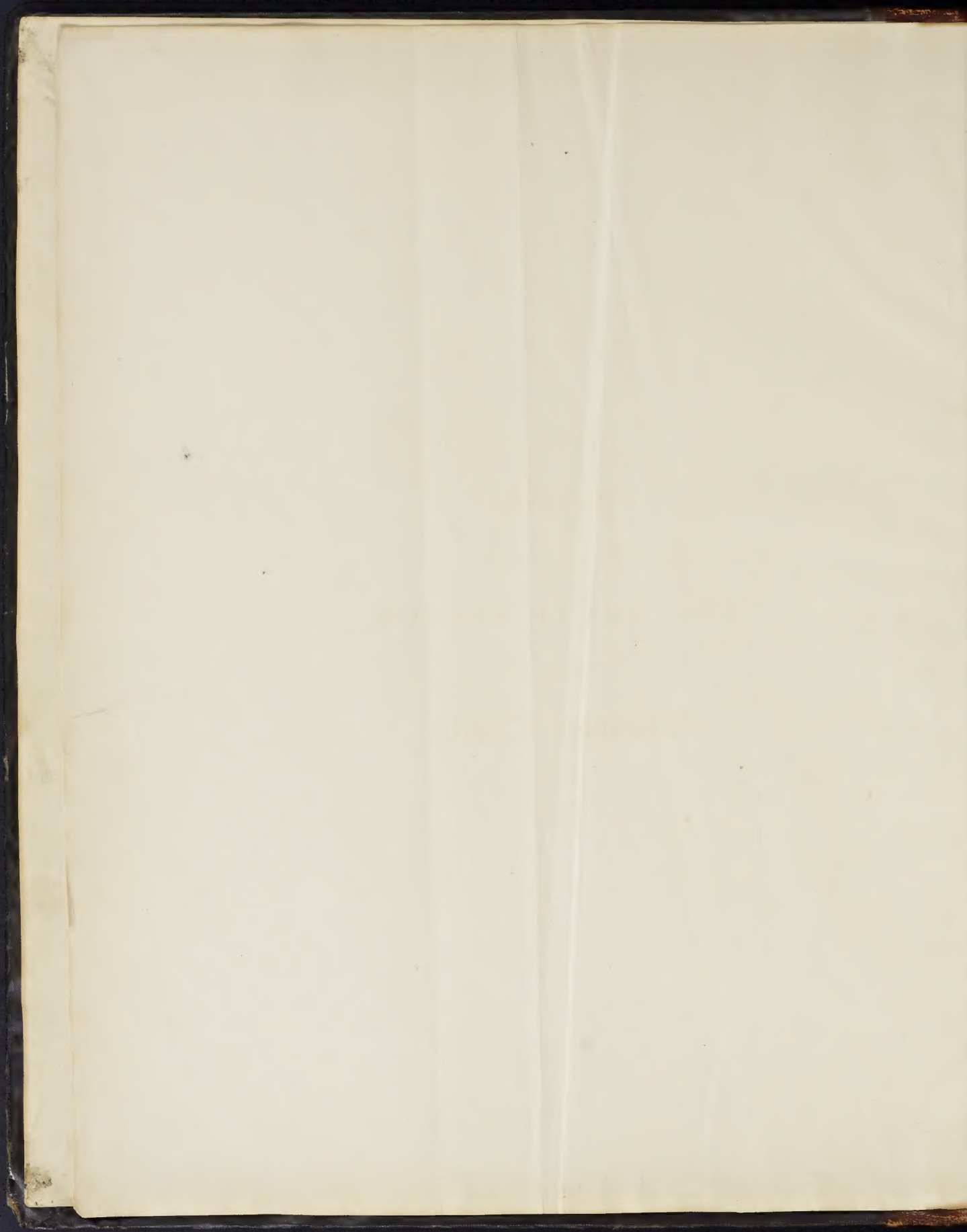
5770 3ms  
AE

27755

9/80

C

100 plates  
Colored by hand  
fair copy





THE  
HISTORY  
OF  
THE ROYAL PALACE  
OF  
Windsor Castle.

THE HISTORY OF THE

REIGN OF

THE HOUSE OF

STUART



THE  
**HISTORY**  
OF THE  
**ROYAL RESIDENCES**

OF  
WINDSOR CASTLE, ST. JAMES'S PALACE,  
CARLTON HOUSE, KENSINGTON PALACE, HAMPTON COURT,  
BUCKINGHAM HOUSE, AND FROGMORE.

By W. H. PYNE.

ILLUSTRATED BY  
ONE HUNDRED HIGHLY FINISHED AND COLOURED ENGRAVINGS,  
*Fac-Similes*  
OF ORIGINAL DRAWINGS BY THE MOST EMINENT ARTISTS.

IN THREE VOLUMES.  
VOL. I.

---

LONDON:

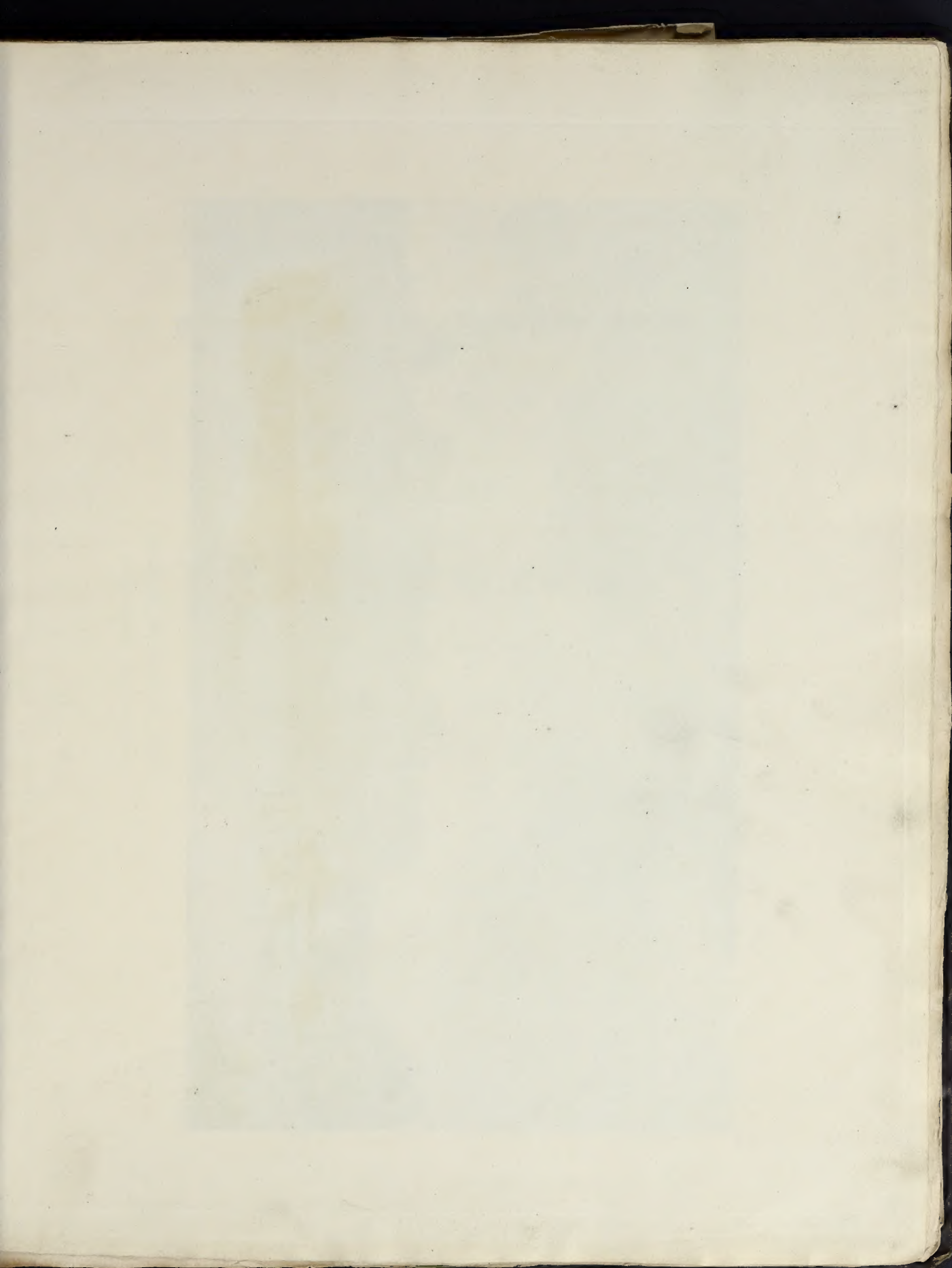
PRINTED FOR A. DRY, 36, UPPER CHARLOTTE-STREET, FITZROY-SQUARE;  
AND SOLD BY THE PRINCIPAL BOOKSELLERS IN THE UNITED KINGDOM.

L. HARRISON, PRINTER, 373, STRAND.

M.DCCC.XIX.

7A







*North Front of Windsor Castle.*

*Printed by J. Smith, 10, Pall Mall, London.*

*J. Smith del.*

*J. Smith sculp.*



TO

**Her Most Gracious Majesty the Queen,**

THIS FIRST VOLUME

OF THE

**History**

OF THE

**ROYAL RESIDENCES**

IS RESPECTFULLY DEDICATED BY

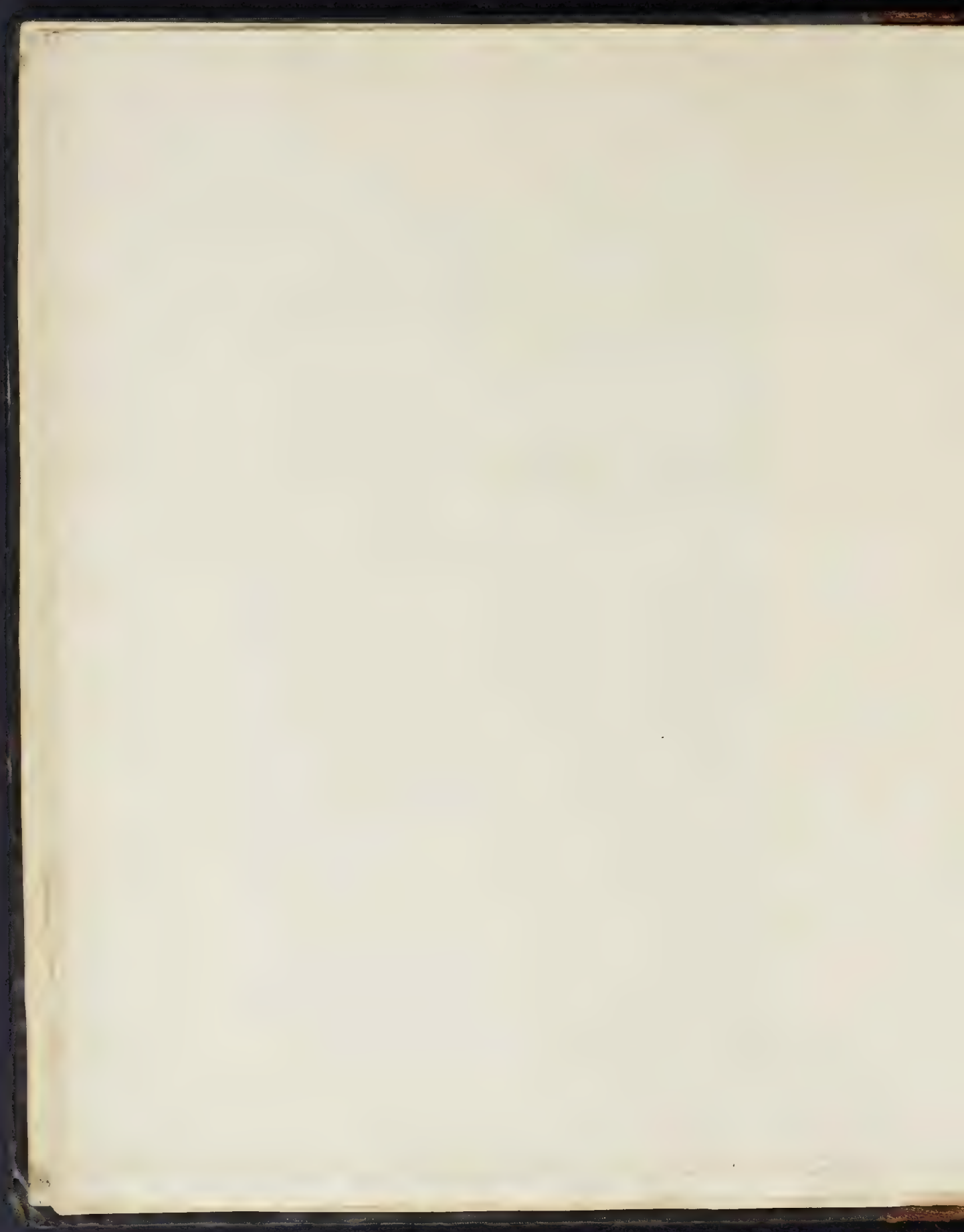
HER MAJESTY'S

Obliged

and most grateful Servant,

W. H. PYNE.

*June 1817.*





## ADVERTISEMENT.

---

**T**HE author of THE HISTORY OF THE ROYAL RESIDENCES feels it incumbent to state, that the pledge which was given to his Royal Highness the PRINCE REGENT, that the work should be completed strictly to the letter of the prospectus, he has redeemed to the extent of his abilities, and, happily, to the satisfaction of his patrons: for although an expense of some thousand pounds above the estimate has been incurred, and many unforeseen impediments have been superadded to the arduous difficulties attending its progress, yet it has been brought to a termination nearly twelve months within the period prescribed.

The condescension manifested by his Royal Highness the Prince Regent towards the author, in permitting the publication, and the facilities afforded him on all occasions where impediments occurred, by a further extension of his Royal Highness's gracious consideration, are the more sensibly felt, as the author ventured to advance no other pretension on asking so valuable a privilege, than that of being an artist who had conducted similar works for others, and who sought an opportunity to add one to the list of graphic publications on his own account; for which gracious condescension he here begs to offer his most grateful acknowledgment.

What he owes to the honoured memory of her late MAJESTY, for that kind countenance which advanced the work, through her Majesty's usual goodness and consideration, will ever remain deeply impressed on his mind; a favour bestowed upon the bare circumstance of a letter addressed to her Majesty by the author, stating that he had no other claims upon her royal indulgence, than those of his being a faithful subject, and his professional reputation.

In justice to himself, he cannot resist the satisfaction, however, of saying, that although his humble pretensions were so graciously and so readily accepted by these Royal Personages, whose illustrious examples of condescension, munificence, and benignity were constantly in view; yet he could never, perhaps, have brought the work to a termination, such was the forbidding indifference, or the haughtiness, of some, whose official power enabled them to obstruct his progress, but for the more generous consideration of those, who do themselves most honour by privately promoting the noble intentions of the first Family in the kingdom.

Hence, however unbecoming it might appear, to make a private feeling, of unavailing resentment, the subject of another printed line, yet the author will be spared the imputation of forgetfulness, if he does not acknowledge obligations but where they are due: for in a work that has been for some years proceeding with a certain degree of publicity in all the principal apartments of the Royal Palaces, he can almost name the whole debt of obligation, by acknowledgments to Major-General TAYLOR, and to Lieutenant-Colonel STEPHENSON, whose assistance, from the commencement of this arduous undertaking, demands his particular and respectful thanks: to which must be added, his due sense of what he owes to the valuable offices of Mr. NASH, to the unceasing kindness of Mr. JUTSHAM, the obliging services of Mrs. STRODE at Kensington Palace, and to Miss POHL, for her polite attentions at Frogmore.

THE HISTORY  
OF  
**The Royal Residences,**

&c. &c.

---

WINDSOR CASTLE.

VENERABLE for its remote antiquity, and honourable as the continued seat of royalty for more than seven hundred years, WINDSOR CASTLE holds precedence among the palaces of the British sovereigns.

The sagacity of William, the first Anglo-Norman king, led him to erect strong castles in various parts of his newly acquired kingdom: he urged his companions in arms, the Norman barons, to imitate his example; justly attributing the rapidity of his conquest, as much to the fatal error which the English had manifested by neglecting to build fortresses, as to the bravery and military prowess of the legions which he commanded: for the English, who fought with desperate valour, when discomfited, had scarcely any strong works to retreat upon, whilst their scattered forces might be collecting to renew the fight against the unbroken ranks of their victorious foes.

The site of Windsor offered a commanding military station, of which the king soon availed himself: for it appears the castle was erected thereon, and inhabited, within the fourth year of his reign; as he kept his court, and ordered



a synod to be held, in the Castle of Windsor, at Whitsuntide, anno 1070. The beauty of the spot is said to have influenced his choice of the situation, and its vicinity to the metropolis of the kingdom rendered it convenient for a royal seat.

Wyndleshora, as it was called by the Anglo-Saxons, was bestowed by Edward the Confessor as a gift on the monastery of St. Peter at Westminster. The instrument of donation declares, "That the king, for the hope of eternal reward, "the remission of all his sins, the sins of his father, mother, and all his ancestors, "to the praise of Almighty God, granted, as an endowment and perpetual inheritance, to the use of the monks there that served God, Wyndleshora, with all "its appurtenances."

It was in the first year of William's reign that he determined to erect this castle or royal seat; and the courteous manner by which he obtained possession of the demesne of Windsor, may be adduced as an instance of his respect for the church, as well as a proof of his justice, among other acts shortly subsequent to the Conquest: for there is little reason to doubt that he might have seized this demesne, which he chose rather to acquire by an honourable compensation.

He invited Eadwin, the abbot of Westminster, and the monks, to accept in exchange for WYNDLESHORA, *Wokendune*, in *Ceaford* hundred, in the county of Essex; a mansion called *Ferings*, with all its members and hamlets, in *Lexedene* hundred, in the same county; together with fourteen sokemen and their lands, and one freeholder, in *Thurestaple* hundred, who held one yard-land belonging to the said mansion, with three houses in *Coleceastra*.

Of the form of the Castle of Windsor as it appeared prior to the reign of Edward III. little is now known. It appears that William, the elder son of the Conqueror, improved the building; and Henry, the younger son, fortified it, and added many goodly buildings thereto; among the rest, he erected a chapel, and

completed his royal father's design. But though the form of the original castle cannot now be traced, a record in the Domesday-Book describes its extent; namely, that the whole space, covered with buildings or inclosed, contained half a hide of land.

This description, although indefinite as it regards the space built upon, yet leads us to conclude, that the castle, with its outworks, was of vast extent. It was rendered so spacious by Henry I. that, in the tenth year of his reign, he there summoned together all his nobility, and celebrated the festival of Whitsuntide with great state and magnificence.

The castle continued in the occupation of succeeding monarchs, who frequently kept their splendid courts, and gave their public entertainments, within its walls. Henry III. made many important additions to the building, and other princes contributed to its improvement until the reign of Edward III. This prince being born in the castle, was surnamed Edward of Windsor; and to his attachment to this his native spot we owe the present magnificent pile. He caused the ancient castle, with the exception of some outworks, to be pulled down, and determined to rebuild it with a grandeur suited to the dignity of his ideas, and commensurate with the splendour of his reign.

It is to be lamented, that the enlightened William of Wykeham, architect and superintendent of the building of the new castle, neglected to leave a description of the structure that was pulled down: his observations on such an early specimen of architecture would have been regarded by posterity as an invaluable document preserved in the treasury of art. This is the more to be deplored, as there is reason for believing, that the first Castle of Windsor was one of the grandest of the Anglo-Norman palaces, although the structure might have been of very irregular architecture, from the numerous alterations and additions made during so many reigns.

The name of the architect who raised the original castle has not been transmitted to us : perhaps his talents were not sufficiently great to merit perpetuation ; for the chroniclers subsequent to the Norman Conquest, with feelings that would have done honour to a more enlightened age, although encouraged by princes to record battles and other important political occurrences, have yet not neglected to pay their tribute of respect to men of science. They have transmitted to posterity, on the same pages that contain an illustrious list of warriors, the names of those great men who contributed their portion of glory to the age in which they flourished, by their learned and ingenious labours in literature, in science, and in art.

Among others, the reputation of Gundulph, Bishop of Rochester, has been preserved. The abilities of this great architect and engineer attracted the notice of the Conqueror, by whom he was employed to erect castles of such vast strength, grandeur of design, and skilful contrivance, that even their mouldering walls retain sufficient vestiges of science to excite the admiration of the enlightened architects of the present age.

Gundulph built for his royal master, among other noble structures, the Tower of London and the Castle of Rochester. Owing to the example of his superior skill, the style of building those strong fortresses which became so numerous during the eleventh and twelfth centuries, experienced general improvement.

Some idea of the Castle of Windsor, in its first state, may be formed by a description of the remains of a castle coeval with the Norman conquest ; and of this the work of Gundulph affords a fine specimen.

Rochester Castle, like that of Windsor, is built upon an imposing site, being near the brow of a considerable hill ; and its principal lofty tower, which is nearly square, is so situated as to command the river Medway immediately beneath, and the circumjacent country. It was fortified with outworks of im-



mense strength, had deep ditches, and embraced a considerable surrounding area, inclosed for the service of the garrison.

An union of strength, elegance, and convenience was required in the formation of these lordly seats; to effect which, recourse was had to all the means that labour directed by art could afford. In this extensive pile the profound genius of Gundulph was manifestly displayed, by the skilful arrangement of its numerous parts, and by the vast conception of the whole.

The entrance to the castle was at a considerable height from its base, and was approached by a grand staircase, which went partly round two fronts of the building, on the outside, and terminated in a spacious portal. But, before this portal could be entered, there was a drawbridge to be passed, the raising of which separated the communication with the flight of steps. There was also a strong gate, as a previous barrier, about the middle of the staircase, between its commencement and the drawbridge.

These contrivances formed not the only security to the entrance, for even the grand portal beyond the bridge did not afford admission to the fortress itself, but merely formed the entrance of a small adjoining tower, the whole of which might be demolished without material injury to the body of the castle. Within this little tower was a sort of vestibule, and from thence was a second entrance, through a second portal, placed in the thickness of the wall, which in that part was twelve feet thick. This and the first entrance were defended each by a portcullis, or herse, sliding in strong grooves, and also by a pair of ponderous gates. Hence there were three formidable gates to be forced, and two portcullises to be destroyed, before this entrance could be gained; and one pair of gates to be broken down, and the drawbridge, at a great height, to be replaced, before the first portcullis could be approached.

Prior to the invention of cannon, the portcullis\* was a powerful engine of defence. It was formed of a grating of stout timber, fenced with iron, and made to slide up and down in grooves† of solid masonry; its bottom was furnished with sharp iron spikes, designed to strike into the ground, for greater firmness and solidity, and also to break or destroy whatever might be beneath at the time of its being let fall: the grooves were likewise so deep in the stonework, that the portcullis could not be forced out but by the demolition of the wall. This defence formed a complete barrier to the entrance, by occupying the whole space of the gate.

In the thickness of the walls on each side the entrance were excavations, containing two stone seats for the warders, or for those who by military tenure kept castle-guard.

There were no means of entering or quitting the castle but by this well-defended gate, excepting a small sallyport, which was a narrow door-way, situated directly under the drawbridge, in a place where any assailants might be easily annoyed, as well from the top of the steps and from the first portal, as from the machicolations that probably were over the same. This circumscribed sallyport, moreover, was at such a height from the ground, that it could not be approached but by a scaling-ladder.

But even were this entrance forced, the main body of the building could not be entered without encountering new difficulties; for from hence to the apartments

\* There are two portcullises yet remaining at the Tower of London; one under the gate next the Lion Tower, the other beneath the gate leading to the quadrangle surrounding the White Tower. Moreover, recesses containing the warders' seats remain within certain gates in this ancient fortress.

† Within the portal leading to the upper ward of Windsor Castle, are the grooves for a portcullis, and an excavated seat in the wall; above is a handsome machicolation.

on the floor above, where stood the grand entrance, there was no ascent, except by one small winding staircase, and this so narrow, that a single sentinel might easily defend the passage; although, on the next story, there were three convenient staircases leading to the upper apartments of the castle.

The contrivances in the structure of the great tower for the protection of the garrison, should it be subjected to a close siege, and after the outworks might be possessed by the assailants, evince the great skill of the architect.

On the ground-floor of the tower there were no windows, and but few loopholes, and those very small, being scarcely more than six inches square, and so contrived, that no weapon shot in could enter far enough to fall into the apartments; nor could any firebrand thrown in do mischief, or reach further than the bottom of the arches through which these loopholes were approached by the archers within defending the castle. And even in the story over this, where are the grand portals, there were no windows, but only loopholes, through which the archers could annoy the besiegers with their cross-bows, without being liable to much risk from the weapons of the enemy.

In the third story, containing spacious and lofty rooms of state, there were magnificent windows, but placed so high that no weapon shot from the enemy could enter therein, without being projected at such an angle as must have caused it to strike against the interior arch of the window, and spend its force. Thus the inhabitants of this floor, though occupying the most airy and elegant apartments, were least exposed to danger during the confusion and terror of a siege.

Above the state apartments was another story, which had also spacious windows, and these were placed near the floor, as the great height of these chambers rendered them less liable to annoyance. In these, and on the leads of the tower above, were placed catapultas, balistas, warwolves, and other engines of war, to annoy the enemy.



The lower floor, on account of its strength and darkness, was designed principally to hold the stores; its height was upwards of fourteen feet, commencing from the base of the building, and reached nearly to a level with the bottom of the drawbridge and the grand portal. In the Anglo-Norman castles this floor was usually vaulted with stone.

The next floor was above twenty feet in clear height, and was used as the guard-chamber: here the chief part of the garrison had their residence.

The floor above contained the chambers appropriated to the commandant of the castle and his family; this was about thirty-two feet in height.

The chamber that contained the machines of war, above the state apartments, was about sixteen feet in height.

The entrance to this and similar castles of the Anglo-Norman princes and barons, was magnificent in design, having towers adorned with large windows, and machicolations over the portals. But as these windows were accessible to the missiles projected by the machines of the besiegers, a cruel stratagem was practised to stay the attack on these towers; for immediately below the vestibule within was placed the dungeon for prisoners, with an open well, that would receive the weapons upon their devoted heads.

It was in fortresses like this that the tyrannical Norman barons, during the eleventh and twelfth centuries, kept their state, living in the expensive pomp of feudal pride; though occasionally practising an indiscriminate hospitality to all comers, as a small compensation to their oppressed vassals.

William of Malmsbury, who was acquainted with the habits of the Anglo-Saxons as well as the Normans, relates, that the nobility among the former were universally addicted to excessive feasting and carousing, and squandered away their ample revenues in a sordid manner, in low and mean houses; but the nobility of the latter nation dwelt in noble and stately palaces, living with elegance, even at less expense.

Fortresses constructed like those of Windsor and Rochester, are evidently alluded to by this historian. The rage for building castles prevailed among the Norman princes, prelates, and barons, as much as for the building of churches. They were prompted to this, in some measure, by the custom of their native country; but their perturbed and perilous situation in England, amidst a people whom they had depressed and plundered, and by whom they were held in abhorrence, rendered these strong buildings necessary; for within their massive walls alone, made more safe by the surrounding deep ditches, could they find security.

Almost every earl and baron, and even the prelates, immediately after receiving a grant of land from the crown, found it expedient, during the first Norman reign, to erect a castle for residence and defence. The turbulence pending the disputes relating to the succession, in the following reigns, maintained, or rather increased, the spirit for building such habitations.

William the Conqueror is said to have exceeded all his predecessors in his love for building; and William Rufus, during his short reign, evinced a similar propensity. Henry Knyghton records, among other structures built or improved under his direction, the Castles of Dover, Windsor, Norwich, and Exeter, and the Palace of Westminster: the last place, however, was of considerable extent at the epoch of the Norman conquest, having been built by Edward the Confessor, as a royal residence, wherein were held, as well as at the Castle of Windsor, the great national feasts of Christmas, Easter, and Whitsuntide.

It was at these festivals that the grandeur of the Norman court was displayed, when the king made his appearance with pompous ceremony, effecting thereby a great change in the habits and customs of the people of his newly acquired country.

On these great national festivals of Christmas, Easter, and Whitsuntide, the king was dressed in royal robes, and wore his crown. He was surrounded by the great officers of state, in their costume, and adorned with the insignia of their respective offices; together with all the spiritual and temporal barons, sumptuously attired. The prelates, earls, and barons of the kingdom were held under obligation by their tenures to be present at these festivals, to assist in the administration of justice, and in deliberating on the important affairs of state.

William, naturally proud of his new kingdom, and delighting in pomp and show, invited the ambassadors of foreign princes to be present at these ceremonies, that they might witness the splendour of his court, and thereby estimate the opulence of his subjects. At these important meetings the king furnished a sumptuous banquet, and feasted his nobles in the great hall of the palace, wherever the court happened to be held; and presented them with robes and other liberal gifts, as gracious marks of his favour. The principal nobility too, at these assemblies, were accustomed to make respectful offerings to the king.

It appears that the Normans, although magnificent in their banquets, were not addicted to those excesses which disgraced the Anglo-Saxons. That temperance was practised by the Conqueror and his nobility for some time subsequent to the Conquest, is evident; for the public business did not commence until they had risen from these feasts. This example of the monarch wrought a favourable change upon the manners of society: hence gluttony, inebriety, and gross habits, which generally prevailed at the tables of the higher ranks, gave place to elegance and decorum soon after the Norman ascended the English throne.

The great public feasts seem to have commenced about noon, much later than the accustomed dinner hour of the Normans. The marshaling so large



a company of distinguished persons, and the ceremony of placing them at the royal tables according to their rank, must have occupied a considerable time. The regular hour of dinner observed by the king and the nobility, during the first years of his reign, was nine in the morning; the supper commenced at five in the afternoon: the latter meal, however, appears to have been the most abundantly supplied; for the early dinner allowed ample time for the duties of business, or the sports of the field, to be ended before the supper commenced, which was yet at a period of the day that afforded sufficient leisure for the gratification of social pleasure.

The rigid habits of temperance and sobriety practised by the Normans, relaxed in proportion to their acquiring undisturbed possession of the territory so unsparingly allotted them by their fortunate leader. Excessive banqueting, a custom so discreditable to the vanquished, and the subject of animadversion and ridicule among their proud and insolent conquerors, these Normans ultimately sank into; but they incorporated a refinement with their feasts unknown to their less polished predecessors, for the Norman barons were courtly in their manners to each other, and romantic in their attentions to the ladies.

It is painful to praise the Norman knights, either for their valour or their superior acquirements, when history records, and frequently with too much truth, the excesses committed by these successful invaders upon the unfortunate inhabitants of England. Their conduct to the hapless females of the island, in many instances, was atrocious in the extreme. But, alas! in ages when civilization has attained higher and more general culture, what enormities have not been perpetrated by conquering armies upon the inhabitants of subjugated countries! Some allowance must yet be made, in estimating the conduct of the Normans, when it is considered, that many of the historians of the times wrote with

national feelings of wounded pride—feelings that naturally led them to view all the actions of the invaders through the medium of the most confirmed hatred, which it was likely might be considered a patriotic virtue to cherish. But there are sufficient instances to be found in the chronicles of the Norman times, to prove that many of the knights and captains of the Conqueror were men of courteous manners and honourable sentiments. The king himself, on several occasions, evinced a nobleness of soul worthy of a great prince. We meet with no trait in the history of any sovereign more truly magnanimous than the conduct of William the Conqueror to the unfortunate Edgar Atheling.

Among the many struggles that were made by the English to resist the usurpations of the Normans, a band of heroes, chiefly gentlemen of condition, threw themselves into the Isle of Ely: they were led by a gallant young English nobleman, Hereward, the son of Leofric, the lord of Brune, and aided by the high-spirited and patriotic abbot and monks of the abbey there. They fortified the place, and for a season maintained themselves against the Norman forces, who were sent by the enraged king to take the city. At length, almost worn out with fatigue, and having to contend with new forces, the noble defenders of the isle were overcome, and obliged to surrender. The king, determined to punish the monks for rendering their active assistance to this rebellion, caused troops to be placed in the town for its protection, and quartered forty Norman knights upon the abbey, ordering the monks to provide them with board suited to their rank, and to furnish them with lodging and wages in money. Each principal monk had one knight quartered upon him; they dined together in the common hall, or refectory of the abbey, with the cellarer or steward. But so courteous were these knights in their behaviour to the priests during their residence in the abbey, that when the fire of civil discord was quenched, and the king wanted their services to curb the insolence of Robert, his eldest son, who

had made war against him in his Norman territory, the monks received the order for their departure with the greatest sorrow: for so much were they pleased with the conversation and suavity of manners of these accomplished soldiers, that they regarded them as friends; and when they commenced their march from Ely, the priests manifested their respect by attending them with their crosses, censers, and the singing of hymns, in solemn procession, as far as Haddenham, where they bade them an affectionate farewell.

To perpetuate the memory of their regard for these knights, the abbot and monks caused to be painted on the walls of the refectory, the portraits\* of their military inmates, in forty compartments, each containing the resemblance of a knight, and of the monk at whose expense he had been entertained: over each was inscribed, in Latin, the names of the soldier and the priest.

The Anglo-Saxon manners of this period suffer in comparison with those of the Normans, the general habits of the Saxons having sadly degenerated: even at the feasts of their princes little decorum was maintained, although attention was paid to precedence in placing the guests at the royal table. The Danes introduced the example of this ceremony. By the regime of Canute, every person had his seat assigned him by regulations that were scrupulously observed: all the nobility and officers of the household, who dined at his court, were commanded to take their places with strict regard to their rank. The rude state of society may be inferred from a custom at this court of the great Canute: for at the royal table, any one who presumed to seat himself above his ap-

\* These portraits, it is presumed, were originally painted at the expense of the monks, soon after the departure of the Norman knights. Their present state, however, appears, according to Walpole and other learned antiquaries, to mark a later style of painting: it may therefore reasonably be concluded, that they were *repainted* about the time of Henry VII. as they correspond with the manner of art practised in England in that age.



pointed place, was immediately ordered to the lowest; and this degradation subjected him to a whimsical penalty, any guest being permitted to pelt him with bones, which was peremptorily forbidden to be resented by the sufferer, nor could it subject the assailant to a challenge for the affront.

Among the ancient Germans every guest had a separate seat, and a little table to himself: their posterity, the Anglo-Saxons, were less unsocial; they sat at a large square table, on long benches. The manner of sitting at dinner in these times is represented on the tapestry of Bayeux, worked by the hands of Matilda, the first Anglo-Norman queen, wherein Harold and his friends are described seated at the festive board. The composition of this ancient piece, however, affords but a slight picture of the economy of the table; for very few figures are allotted to each group upon this tapestry, which forms an extensive historical subject, depicting the principal occurrences of the Norman invasion. Indeed, the pictorial representations of the customs of these early times, are so much inferior to written descriptions, that almost all the historical records in the graphic art leave much for the imagination to complete.

England had not arrived at the epoch for displaying the magnificence of a royal banquet until William had firmly seated himself on the British throne. Even the tables of the barons and prelates, within a few years after the Norman invasion, were sumptuously supplied with all the luxuries that their wealth could purchase, or the culinary art invent. The royal table afforded the example for this extravagant change in the economy of the Norman household: William sent purveyors to distant countries to collect the most expensive and rare delicacies. An historian, contemporary with this prince, relates, that he was present at an entertainment given by the king, which commenced at three o'clock in the afternoon and continued until midnight. Deplorable must have been the fate of his English subjects, who had to furnish the means for supplying







such gorgeous feasts: for the historian adds, at this entertainment the table was covered with choice dainties procured from Constantinople, Babylon, Alexandria, Palestine, Tripoli, Syria, and Phœnicia.

The increasing prevalence of this expensive banqueting impoverished not only the crown revenues, but those of the great chieftains; the haughty baron emulating in his own castle the splendour of the feasts to which he had been bidden by his prince. Hence every baronial castle exhibited corresponding entertainments; and great household establishments were maintained in these fortified mansions, at the expense of the suffering vassals appertaining to the demesnes in which they stood.

At the upper end of the great halls of palaces, castles, and monasteries, there was a raised space called the *deis*, where the chief table stood, at which none but persons of the highest rank were permitted to dine. This distinction is still maintained, in some degree, in the great halls at the universities, and in the principal refectories in the inns of court and other ancient public buildings.

It does not appear to be generally known, that many of the royal apartments, and indeed almost the whole of the ancient palace at Westminster, are yet remaining. The great hall there is considered to be one of the finest existing specimens of an ancient banqueting-room either in England or Normandy, and conveys a suitable notion of the grandeur of the Anglo-Norman court. In this spacious chamber the kings of England, from the time of William II. have frequently dined on various public occasions, as well as on the day of their coronation: it was considered merely as the common hall of the palace, until the long continuance of the courts of justice held therein attached a more sacred character to the place. This venerable hall affords us some idea of the style of building used in the palaces coeval with the castles of the feudal times.

The grandeur of the court establishment of William the Conqueror was not confined to England; he built a spacious palace at Caen, in Normandy, where he occasionally resided in great magnificence. Ducarel, in his interesting work upon Norman antiquities, has described the remains of this royal residence, which he visited in the year 1752. One division of the structure the learned antiquary particularly mentions as being of large dimensions and of noble appearance. The apartments in this, now used as granaries, were formerly called the guard-chambers and barons' hall. The first and principal room was distinguished by the name of the great guard-chamber, the ceiling of which is vaulted, and forms a magnificent arch; is lofty and well proportioned, being one hundred and fifty feet in length, and ninety in breadth. The windows on the east and west sides are decorated with fluted pillars; and at each end is a beautiful rose window of masonry, glazed with painted glass of exquisite workmanship. On the north side are two magnificent chimnies, in good preservation; and round the whole chamber is a continued stone bench, intended for the convenience of the persons doing duty therein. The floor is paved with tiles\*, each nearly five inches square, baked almost to vitrification. Eight rows of these are charged with coats of arms, said to be those of the families who attended the Norman duke in his invasion of England. The intervals between these rows are filled with a kind of tessellated pavement; the middle representing a labyrinth†, about ten feet in diameter, so artfully contrived, that

\* There is a small space (the floor of a landing-place) above the porter's lodge in Windsor Castle, paved with tiles nearly vitrified, which probably belonged to the ancient structure, and were placed there at the rebuilding of the palace in the reign of Edward III.

† Many elaborate works of this kind were produced by ingenious men during the middle ages; from which we may infer, that such curious and whimsical devices suited the taste of their patrons,

the intricate meanders of its volutes, when carefully traced, are found to extend nearly a mile in length. The remainder of this floor is inlaid with small squares of different colours, and formed into draught or chess-boards\*, for the amusement of the soldiery whilst on guard.

On the left of this is the entrance to another chamber, twenty-four feet in breadth, and twenty-seven in length, paved with tiles, stained with figures of stags, and dogs in full chace. The walls were ornamented with arms† painted on shields, of which some are still remaining. This was called the barons' hall.

It appears that these chambers have been used as granaries for more than four hundred years; yet so durable are the materials of which the floors have been formed, that neither the damp of the wheat, nor the spades and wooden shoes of the peasants employed in turning and removing the grain, have in the least degree caused damage thereto, or worn off the painted devices of the tiles. rather than performances of a higher character of art. Various Anglo-Norman churches were paved with glazed tiles, some of which yet remain.

\* This affords a curious and interesting trait among the customs of the times. The Norman soldiers were greatly addicted to gaming, and it may be inferred, from this chequered floor, that they were not discouraged from pursuing the amusement, at least in the palace of the king; although, in the next century, severe laws were made to prohibit this pernicious practice, not only among the soldiers, but also among the sailors. Servants attending the camp too were included, excepting those attached to the suite of the king. The penalty imposed upon soldiers and servants convicted of playing for money, was, that the offender should be stripped and whipped through the army on three days. Sailors, for the same offence, were to be plunged from their ships into the sea three times, according to the custom of the mariners.

† As armorial bearings are said not to have been introduced into Normandy until the reign of King John, the tiles charged with arms, and the decorations of shields on the walls, in this case, must have been added subsequent to the founder's reign. The other part of the pavement appears to be coeval with the building.



The great door of the guard-chamber is loaded with carvings, more skilfully executed than works in general of the eleventh century. Beneath this floor is another set of apartments, supported by fine columns, formerly used as waiting-rooms for persons of inferior rank.

Opposite to the great hall stood an ancient chapel, erected before Duke William founded the abbey of St. Stephen, which contains his sepulchre. Upon the outside of the wall of this chapel were paintings in fresco, representing, the size of life, the Conqueror, his Queen Matilda, and their sons Robert and William, who were born in Normandy. These curious pictures will be noticed hereafter.

William, the first Anglo-Norman king, owed his birth to an illicit amour between Robert Duke of Normandy and a spirited damsel named Arlette, the daughter of a tanner. The duke saw her, accidentally, whilst dancing with other young people round a May-pole: suddenly attracted by her beauty and gaiety of manner, he invited her to become his mistress; and it appears that her chastity bore no proportion to her vanity, for she readily consented to his proposal. Some authors are of opinion, that Arlette bequeathed her name to the frail among the sex of succeeding ages. Hollinshed, in his *Chronicles*, has left a curious and circumstantial detail of the conversation which passed between Duke Robert and this tanner's daughter at their first interview.

It was in the aforementioned guard-chamber and barons' hall that King William, according to tradition, entertained his mother with a most sumptuous wedding-feast on the day of her marriage to Harluin Count de Conteville, by whom she had Odo, afterwards Bishop of Bayeux and Earl of Kent; Robert Earl of Mortagne and Cornwall; and Emma, who, by her husband the Count d'Aumale, became mother of Hugo de Abrances, Earl of Chester.

There is reason for supposing that the extensive space inclosed within the fortified walls at Windsor, contained apartments and halls similar to those in

the palaces at Westminster, and Caen, in Normandy; for William, who took pleasure in building, it is probable, would amuse himself, during the intervals of peace, in making additions to this favourite royal seat. The feasts that were celebrated at Windsor Castle during the latter part of his reign, to which the nobility of his realm were invited, must have required banqueting-rooms far more spacious than his military towers could admit within their circumscribed walls.

The reformation of the customs of the English produced by the Normans during that period wherein they practised temperance, among other regulations, introduced a great reduction of the accustomed number of diurnal meals, which the lovers of good cheer severely deplored. The royal household, the priests, and all the retainers at court, had been used to the indulgence of four substantial meals each day. This abridgment was numbered among the unpardonable sins of the hated foreigners. Some monkish chroniclers, who lived after the Conquest, hold forth in strains of rapturous praise on the hospitality of the court in the Danish and Anglo-Saxon times; but their language assumes a dolorous change when describing the grudging regimen of the Norman court. They secretly despised the refined manners of these foreigners, and sarcastically asserted, that their politeness was used as a covering to hide their parsimonious meanness. The kings, in our good old times, says a disappointed monk, were so generous and bountiful, that they commanded four royal banquets to be served up every day to all the courtiers and retainers, chusing rather to have much superfluity at their festive boards, than the least appearance of deficiency: but, alas! things are woefully changed; it is become the custom in these times to have but one entertainment a day!

The inhabitants of England at this period were evidently addicted to the gross habits of their German ancestors; their feasts were provided for the mere gratification of sensual indulgence: the nobility, and all who could raise the

means, lavished their property in making provision for the table. Their halls were filled with riotous guests, and he acquired the greatest reputation whose table was most crowded with dishes. These entertainments were more remarkable for wasteful abundance, than elegance or the choice of meats, many things being then eaten that none but the grossest appetites could have endured.

The Anglo-Saxon monks are represented by the historians of the times to have been stupid and barbarous, emulating the vices of the laity; following hounds and falcons, racing with horses, playing at dice, and devoting themselves to the indulgence of bacchanalian revels. Even among the dignitaries of the church were to be found, in the time of the Confessor, many illiterate and sensual men. The nobles, depraved by gluttony and voluptuousness, had become too indolent to attend the church: hence it was the custom for the matins and the mass to be carelessly read to them, whilst in bed, by any worthless priest. Drinking day and night, and feasting, were the principal occupations of most of the higher orders: the train of vices that accompany such excesses, effeminated all manly feeling, and left the country an easier conquest to the armies of foreign adventurers.

Among the many causes that wrought this sad retrogression of manners, may be reckoned the depravity of the court: the example of Hardicanute, who was panegyrised by certain monks for his social disposition, tended greatly to pervert the morals of the English. This prince was in the habit of devoting himself for three days together to incessant eating and drinking: although satiated by recent excesses, and endangered thereby, he could not withstand the powerful temptation of a marriage feast, celebrated at Lambeth, to which he was invited; indulging with his accustomed voracity at this entertainment, he fell senseless from the table, and expired upon the spot. The anniversary of his disgraceful death was perpetuated for many centuries under the expressive title of Hog's-tide.

In an age like this, there remained no hope of encouragement for the nobler exertions of intellect; learned men were scarcely to be found even in the cloister,



and no patron was left to countenance those elegant arts that humanize mankind. The English, justly admired for their manly virtues during the government of some former princes, were become entirely unworthy of their noble predecessors—the national character was lost.

To the records of historians we are indebted for more than the usual gratification of laudable curiosity: an attentive study of the pages of history affords some insight into the means by which Divine Wisdom effects the most important revolutions in the governments of the world; means alike known to Supreme Intelligence at all times, but only discoverable to mortals by the developement of succeeding events through a long series of ages. Thus the conquest of England by the stern Duke of Normandy diffused an extent of moral improvement to the descendants of the vanquished, which such an agent could not have promised to the utmost speculations of human foresight.

The Normans, magnificent in their ideas, loving pomp, and seeking with romantic ardour for personal distinction, roused the English mind from its intellectual torpor. A system of education was established, that soon excited a literary spirit; a desire appeared among the people for the acquirement of knowledge, which happily extended, and has never since departed from our island. The Norman ecclesiastics wrought this desired reformation; they caught the love of fame from their warriors, and upheld with great constancy the dignity of the clerical profession. By their firmness, Anglo-Saxon sensuality became corrected, and general emulation prevailed, producing a change so favourable to intellect, that the English and Norman subjects of our enlightened countryman, Henry, the youngest son of the Conqueror, attained a higher degree of literary eminence than any people in Europe.

The illustrious founder of Windsor Castle, though bred in the midst of war and civil discord, had received an education not unworthy of his rank; the

guardian of his infancy faithfully discharging the sacred obligation imposed upon him by Duke Robert, the father of the young prince. To these advantages William added what depended on his own good sense; he courted the conversation of learned men, who found in him a munificent and steady patron. All the high appointments in church and state he conferred upon persons most distinguished for their wisdom and talents; learning, as well as martial merit, raised the possessor to dignity in his court.

It is true, that foreigners chiefly obtained these desired appointments; but William of Malmesbury, a native of England, candidly affords a reasonable apology for this preference. Before the arrival of the Normans, says this historian, learning was almost extinct in England: the clergy were indolent and ignorant, contenting themselves with the slightest acquaintance with rhetoric, and could with difficulty stammer through the office of the church; he was considered a prodigy who happened to understand even imperfectly a few of the common principles of grammar.

Delighting in war, and devoting a considerable portion of his time to the affairs of the camp, William yet found leisure for the performance of domestic and social duties: aware of the importance of learning to those who might be destined to succeed him in the government, he was careful of the education of his sons. It may be presumed, that he discovered the superior abilities of Prince Henry\*, as he accompanied him to Abingdon, and placed him under the tuition of the learned monks at the monastery there, leaving the inspection of the royal youth's studies to Robert d'Oyley, one of the most powerful barons. It was during his residence with the monks, in consequence of his rapid attain-

\* The Universities of Oxford and Cambridge have equally contended for the honour of having this learned prince enrolled in their list of illustrious disciples; but it does not appear that Henry studied at either of these venerable seminaries.

ments in rhetoric and the sciences, that Henry acquired the merited appellation of Beau Clerc\*, a distinction which he ever after retained.

The baron who experienced this mark of the king's confidence, resided at Abingdon, and had the honour to entertain his sovereign after he had placed the young prince in the monastery; he furnished a magnificent banquet, it being the festival of Easter, for the royal guest and his retinue. The ceremonious respect shewn to the monarch on this occasion, marks the improved state of courtly etiquette after the arrival of the Normans; no one being permitted to sit at the table provided for the king, but Milo Crispin, nephew of the baron, and Osmund, Bishop of Sarum.

The Queen Matilda is spoken of respectfully, as well by English as Norman historians, who represent her to have been an exemplary wife, an affectionate mother, pious, mild, and charitable. The king held her virtues in high regard, and it is presumed, that the violence of his temper was frequently moderated by her gentleness. Her weakness in supplying Prince Robert with money, after his rebellion against his father in his Norman territory, must be ascribed to the tenderness of a mother to her beloved first-born; Robert was then under his father's displeasure, abroad, and in adversity. The king's forgiveness of this her error, even after she had, in answer to his reproaches, justified her misconduct, is a proof that his heart was capable of generous feeling; although, on many occa-

\* It was not unfrequent, in former times, to attach surnames to kings and princes, some of which were indicative of their merits, whilst others conveyed notions of ridicule or reproach, for personal defects, or for cruelty and vice. This Norman family had a sufficient share of such distinctions appended to their names. The father of William was called Robert the Devil; the father of Matilda, Baldwin the Gentle: William I. had two surnames, the Conqueror and the Bastard; his eldest son Robert bore the ludicrous appellation, Court Hose, or *short breeches*; William II. from his *red hair*, was denominated Rufus; and Henry, Beau Clerc, or *fine scholar*.



sions, he evinced a disposition to cruelty and oppression, by acts that have justly incurred the execration of posterity.

The ferocity of William, before his marriage with the amiable Matilda, may be inferred by his conduct to her in the character of a lover; his manners then savoured of the barbarian, rather than the gallant Norman knight. Displeased at some delay on the part of her father, when he sought her hand, the impetuous duke waited for her until she returned from mass, which, in company with her father and friends, she was attending in a church at Bruges. The service was long, and his patience was exhausted: when she approached her admirer, he violently seized her, dragged her through the dirt, and even beat the trembling damsel; then mounting his horse, he rode away with impunity.

Matilda was daughter of Baldwin Earl of Flanders, by Adela, daughter of Robert King of France. Duke William married her at Augi, in Normandy, when he was very young. Immediately after his successful invasion of England, on being offered the crown, he was desirous of deferring his coronation until Matilda could be brought from Normandy, to participate in the honour of the ceremony; but the proposed delay was considered impolitic by his friends, and he was crowned alone. It was not until the Easter of 1068 that his wife arrived in England; on the Whitsuntide following, she was crowned queen, with the usual solemnities, by Aldred, Archbishop of York: and in the autumn of the same year, she was delivered of her last male child, the illustrious Henry.

This royal pair, who lived in a state of connubial happiness, had been in danger, from the severe decrees of the church, of a separation immediately after their union; for they married within the forbidden degrees of consanguinity. The duke's uncle, Mauger, Archbishop of Rouen, excommunicated them for the offence. Upon a dispensation obtained from the Pope, they were enjoined,

in expiation of the error, to build certain hospitals for the blind, and to found two abbies. Of the latter, William erected one, and dedicated it to St. Stephen; Matilda the other, which she dedicated to the Holy Trinity: they still remain at the two extremities of the town of Caen, and contain the tombs of their founders.

It was Lanfranc, then Prior of Bec, whose benign influence over the pope induced him to grant this indulgence to the youthful pair thus to remain together in wedlock. The prior was not forgotten by William when exalted to the throne of England; he treated him with many marks of personal esteem, and raised him to the see of Canterbury. This holy man established schools in various parts of England; and such was his generous zeal for the promotion of learning, that he assisted in the drudgery of teaching long after he had obtained the favour of his royal master.

Gratifying as it might be to the curious, to know what occupations filled the leisure hours of the higher order of females in these early times, it would now be difficult to discover their exact character; although it may be presumed, that certain elegant employments, suited to their rank, and compatible with their influence over society, formed a part of the education of the superior female circles. It appears that Queen Matilda amused herself in works of embroidery: her knowledge of this pleasing branch of needle-work it is probable she acquired from the ladies of England, who had long been celebrated for tasteful ornaments performed with the needle. There is a tradition, that this queen, after her coronation, assisted by the ladies of her court, wrought the celebrated set of hangings known by the name of "the tapestry of Bayeux," or "Duke William's toilette."

This tapestry is considered by antiquaries to be the greatest existing curiosity

of art relating to the affairs of this island in the eleventh century: it represents the histories of Harold King of England, and William Duke of Normandy, commencing with the embassy sent by Edward the Confessor to Duke William, at the head of which was Harold, and continuing to the overthrow and death of the latter at the battle of Hastings; detailing the events in succession as they occurred, and corroborating not only the accounts related by the English and French chroniclers of the times, but adding some curious circumstances not mentioned by them.

The ground of this extensive and elaborate piece of needle-work is white linen cloth, one foot eleven inches in breadth, and two hundred and twelve feet in length. The figures of men and horses, the ships, trees, and all other objects, are described in their proper colours; and the costumes, armour, arms, standards, &c. of the armies of both countries, are carefully delineated. These hangings belonged to the abbey of Bayeux, in Normandy, of which Otho, brother to the Conqueror by the mother's side, was bishop. It is supposed that they were bequeathed to him by Matilda, and had remained in the abbey from his time until the beginning of the present century, when they were removed to gratify the curiosity of Buonaparte, who regarded them, when he was meditating the invasion of this country, with superstitious reverence. For several centuries this tapestry had been annually hung up on St. John's day in the abbey church, round the nave of which it entirely extended, and was allowed to be publicly exhibited for eight days; but at all other times it was locked up in a strong wainscot press. In an inventory of the goods of the cathedral of Bayeux, taken in the year 1476, this tapestry is thus entered:—"Une tente tres longue et etroite, de telle a broderie de ymages et escripteaulx faisans representations du conquest d'Angleterre; laquelle est tendue environ la nef de l'église, le jour et par les octaves des reliques."



Another specimen of the state of graphic art at this period, and connected with the biography of the family of the founder of Windsor Castle, existed so late as the year 1700: this was an ancient painting of four portraits, the size of life, executed in fresco upon the walls of a chapel attached to the palace of William the Conqueror at Caen, representing the king, his queen Matilda, and their two sons Robert and William. The king was of tall stature, attired in regal robes, with a crown, ornamented with trefoils, on his head, and holding a sceptre in his right hand. The queen was dressed in a kirtle and mantle, wearing a crown the same as the king's, under which was a veil hanging carelessly on her shoulders; she also held a sceptre in her right hand, and a book in her left. Duke Robert was clad in a tunic, over which was a short robe or mantle, his head covered with a bonnet; in his right hand he bore a hawk, and in his left held a lure. Duke William was represented as a youth, bareheaded, and dressed in a habit similar to that of his brother. These paintings were supposed by Father Montfaucon and Ducarel, to be coëval with the abbey of St. Stephen, and to have been painted from the life: they were destroyed when the chapel was pulled down in the year 1700.

William Rufus caused a most stately monument to be raised, at his own expense, over the body of his royal father, which was interred in the middle of the choir, before the high altar of the abbey of St. Stephen. Odo, a goldsmith of Caen, was employed to erect this mausoleum, which was richly adorned with gold, silver, and precious stones. The top was of stone called touch, supported on each side by three pilasters of white marble, on which was a recumbent figure of the king as large as life, dressed in his robes of state. At the foot of the monument was the following epitaph, composed by Thomas Archbishop of York:—

## WINDSOR CASTLE.

QUI REXIT RIGIDOS NORTHMANOS ATQUE BRITANOS  
 AUDACTER VICIT FORTITER OBTINUIT  
 ET CÆNOMANENSIS VIRTUTE COERCUIT ENSIS  
 IMPERIIQUE SUI LEGIBUS APPLICUIT  
 REX MAGNUS PARVA JACET HAC GULIELMUS IN URNA  
 SUFFICIT ET MAGNO PARVA DOMUS DOMINO  
 TER SEPTEM GRADIBUS SE VOLVERAT ATQUE DUOBUS  
 VIRGINIS IN GREMIO PHŒBUS ET HIC OBIIT

1087.

William II. after the demise of his father, became the possessor of Windsor Castle: of what occurred there during his reign scarcely any thing is known, except that he enlarged the building. History records, that, in the ninth year of his reign, he celebrated the festival of Whitsuntide at Windsor; that in the tenth he kept his Christmas there, and in the succeeding year there held the feast of Easter: but whether these festivals were observed at the new castle, or at the Saxon palace in Old Windsor, is not ascertained. This prince constantly held the marriage state in derision, led a dissolute life, and probably resided not long together in any one of his palaces. He was devoted to the chase; and as the neighbourhood of Windsor afforded extensive cover for game, it is likely he passed much of his time in the forest, which had been greatly extended by his father. So tenacious of this sport was Rufus, that he is said to have imprisoned fifty persons of the highest families, under the pretext of killing his deer; and such was his severity, that these his unfortunate subjects were obliged to undergo the ordeal by fire, and purchase their liberty at the expense of their wealth.

William was capricious and expensive in his attire, and occasionally the dupe of those who administered to his vanity. He possessed magnificent notions of the capabilities of architecture, had planned a palace of vast extent, and

Windsor Castle owed to him much of its early grandeur. He was complained of, however, by his subjects, for carrying on these expensive public works during a period when the nation was afflicted with dearth; a calamity that ought to have induced the king to suspend such undertakings until a more favourable period: the exorbitant taxes imposed upon the people for these great schemes were likewise severely deplored. But whatever William had planned as subsequent improvements of Windsor Castle, his sudden death left to his younger brother to complete.

The first mention of a state prisoner in the Castle of Windsor occurs in this reign. William being in Normandy, to settle a dispute with his brother Duke Robert, a conspiracy was formed in the king's absence, by Robert de Moubray Earl of Northumberland, William Earl of Eu, Roger de Lacey, and other great barons, to depose him, and to raise his cousin Stephen, Earl of Aumale, to the throne. William returned to England with his accustomed promptitude, marched an army to the North, surprised some of the conspirators at Newcastle, made prisoner the brother of the Earl of Northumberland at Tinmouth, and afterwards captured the earl himself when endeavouring to escape from his castle of Bamburgh, whence he was conveyed to Windsor Castle, where he had the misfortune to remain a captive during the long space of thirty years. This nobleman had been driven into revolt by the ingratitude of the king. William of Eu experienced a fate still more severe. He denied his guilt, was vanquished in single combat, and condemned to lose his eyes; he was also otherwise mutilated, and imprisoned for life.

The castle devolving to Henry I. underwent great alterations and improvements; indeed this prince is said to have nearly rebuilt the whole pile. During the execution of these alterations, Henry appears to have occasionally resided



at the palace of Old Windsor. These works, we may suppose, were suitably completed, and the palace rendered sufficiently spacious and commodious for the household of a prince like Henry, who lived in great regal state; for it is recorded, that he, together with his court, in the tenth year of his reign, removed from Old Windsor to his new palace of Windsor Castle, when he invited all the nobility of his realm to meet there, to solemnize the feast of Whitsuntide, which was kept on this occasion with great magnificence. A prince possessing the elegant mind of Henry, and a queen accomplished as was Matilda, himself a scholar and a wit, and his wife the munificent patroness of poetry and musicians, would doubtless create a polished court; perhaps no royal establishment then in Europe could vie with that of King Henry and Queen Matilda.

Henry had the misfortune to be deprived of his queen, the munificent Matilda, who died after having been united to him seventeen years, during which time it appears that they lived in each other's esteem. Matilda was a nun when Henry sought her hand, and she renounced the veil to ascend the English throne. Her father, Malcolm, was assassinated; after his death her mother sent her, with her sister, to Rumsey abbey, where she was taught, to use the words of an ancient chronicler, the "*litteratoriam artem*." Henry had the felicity thus to possess a wife who could appreciate his learning, and participate in his studies. She had been twice solicited in marriage before.

Two years after the death of Matilda, Henry experienced another domestic misfortune, in the loss of his only son William, who was drowned in his passage to England from Barfleur. So deeply was the king affected by this calamity, that it is said he never smiled after the dreadful tidings reached his ears.

With the hope of obtaining another male heir to his throne, Henry married Adelais, daughter of Godfrey Duke of Louvain, a lady distinguished for her

beauty: their nuptials were solemnized in Windsor Castle, on the 29th day of January, 1121; and the queen was publicly crowned there, with the usual pompous ceremonies, on the following day.

A circumstance occurred at this coronation which shews that the church was tenacious of its rights, and that Henry, in the plenitude of his greatness, bowed to the authority of its just privileges. Archbishop Ralph, though then very old and infirm, went to Windsor to officiate personally at the ceremony: on approaching the royal pair, he perceived that the king was seated on the throne with the crown on his head; the spirited prelate told his sovereign, that this was illegally done, and in prejudice of his right. Henry apologized to the bishop, and allowed him to loosen the loop by which the crown was fastened under his chin, to take it from his head, and to replace it with his own hands.

This king is represented, in his portrait on the great seal of England, to have worn short hair, which being contrary to the general custom of that age, may be thus accounted for:—During his reign extravagance in dress became the fashion, and increased to an extent of effeminacy that was inconsistent with the strict notions of the priesthood. The hair was worn of an enormous length; when Serlo, Bishop of Seez, preached before the king against the sin of flowing locks with such successful eloquence, that, on leaving the church, he submitted to be cropped by the hands of the bishop; and the congregation expressed their pious contrition by submitting to the same strange ceremony. The errors of King Henry, which have justly been the subject of animadversion by our historians, are sufficiently known. “In many of his personal qualities,” says a living author\*, “he was interesting and amiable. His mind was cultivated, he cherished learning, and encouraged it to vegetate in England. He loved pleasures; and when he mixed in society, he did not suffer business to disturb

\* Turner.

“ his good-humour. In his food he was temperate, and displeased with excess  
 “ in others ; yet he fell a victim to his appetite.” The catastrophe of his death  
 is thus recorded by Robert of Gloucester :—

“ And when he com hom he wyllede of an lampreye to ete,

“ Ac hys leches hym verbede, vor yt was feble mete ;

“ Ac he wolde yt nogt byleve, vor he lovede yt wel ynow,

“ And ete as in lether cas, vor thulke lampreye hym slow :

“ Vor anon rygt thereafter into anguyss he drow,

“ And dyede vor thys lampreye thoru hys owe wow.”

The Castle of Windsor, although considered to be, for its extent and strength, the second fortress in the kingdom, appears to have escaped the common fate of other places of defence, during the turbulent wars between King Stephen and the Empress Maude. There is no record of its being exposed to a siege ; nor is it known whether the court was held there by either of the contending parties for the crown. When, at length, the sword of civil discord was sheathed, among other stipulations for the continuance of peace, all the strong castles belonging to Stephen were to be placed in the custody of the friends of Prince Henry, the acknowledged successor to the throne ; at which time Windsor Castle was delivered into the care of Richard de Lucy.

Henry II. occasionally resided in this palace, and, in the year 1170, he here entertained William King of Scotland and his brother, who joined in celebrating the great festival of Easter: these royal guests made their visit to Windsor to congratulate Henry upon his return from Brittany, he having been absent from England four years. At this meeting were present the prelates, earls, barons, sheriffs, bailiffs, and aldermen of all England. King Henry, at this period, divided the government with his son Henry, who was crowned by Roger Archbishop of York. Five years afterwards, the two kings, Henry and his son, held



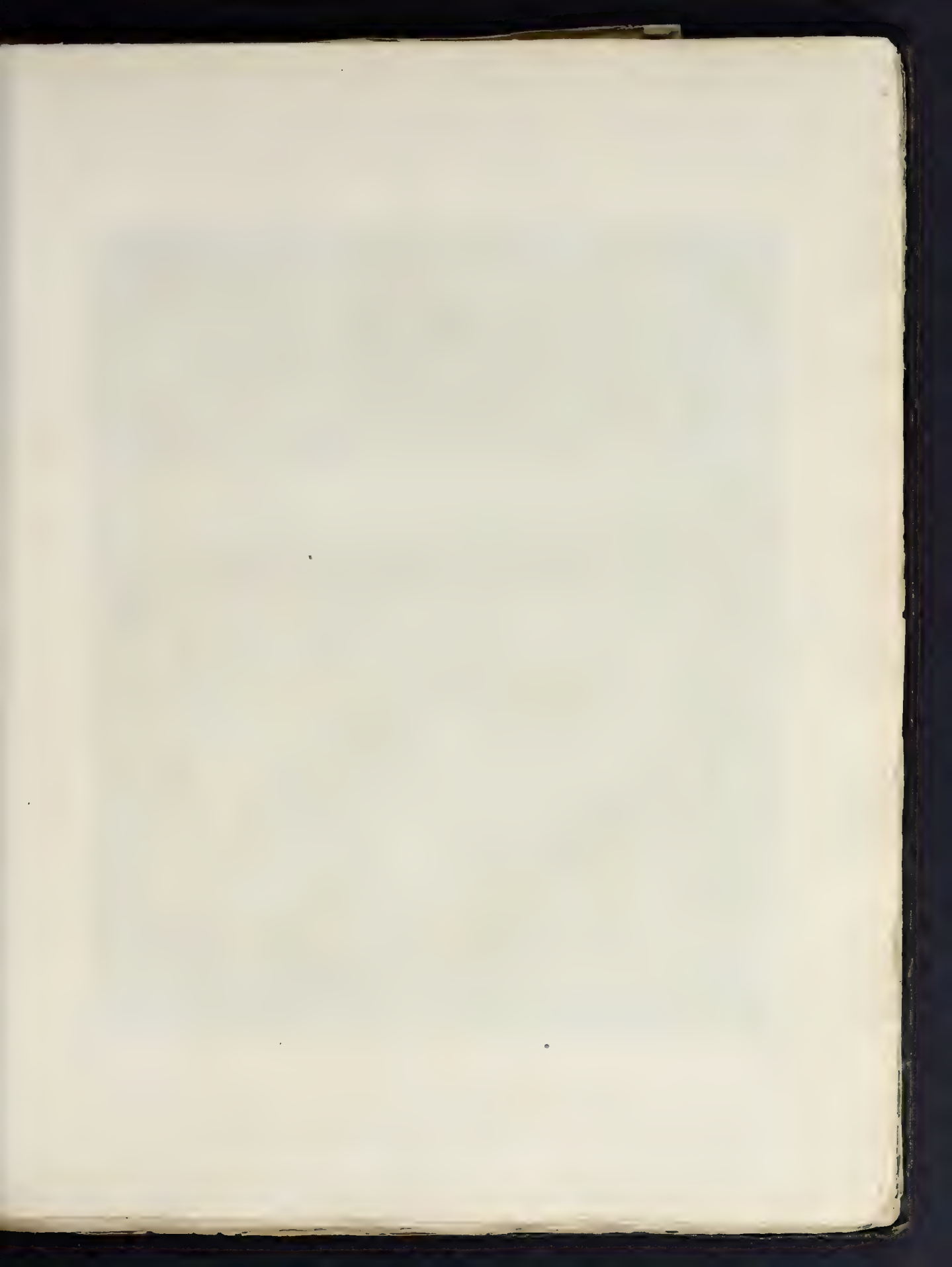
a parliament in Windsor Castle, and Henry the father kept his Christmas there the same year. Another parliament was also held in this castle, in 1179, by the two kings, when it was determined to divide the kingdom into four jurisdictions. Henry II. kept his Christmas here in 1184, Henry the son, who had participated in the government, being then dead; and a council was also held at Windsor 1185, at which William King of Scotland was present, when Henry made a grant of the county of Huntingdon to the Scottish monarch: he, at the same time, knighted his youngest son, Prince John, afterwards King of England.

Richard, the patron of chivalry and the hero of romance, became the next royal possessor of this castle. He was the first prince in Europe who assumed the cross, on the news of the defeat of the Christians by Saladin in the Holy Land. When he had completed the armament for his expedition to Palestine, and before his departure, he constituted William Longchamp, Bishop of Ely, Chancellor and Chief Justiciary, and Hugh Pudsey, Bishop of Durham, regents of the kingdom, and gave the charge of Windsor Castle to the latter prelate. The Bishop of Ely, a man of mean origin, of great ambition and intolerable insolence, was not likely to endure a rival in power: no sooner had the king departed, than he began to exercise his arbitrary will; he demanded the custody of Windsor Castle, and imprisoned Bishop Hugh until he obtained that fortress, which he held for himself, using the revenues of the crown to support his own expensive establishment; for he lived in a style of grandeur that exceeded the pomp of kings, and never appeared in public without a retinue of fifteen hundred horsemen. Through the interference of Prince John, brother to King Richard, this castle was delivered by the haughty chancellor in trust to the Earl of Arundel, under whose government it remained until the distressing news arrived in England of Richard's captivity; when John, who owed much to the generosity of his brother, basely raised the standard of rebellion against him, pre-

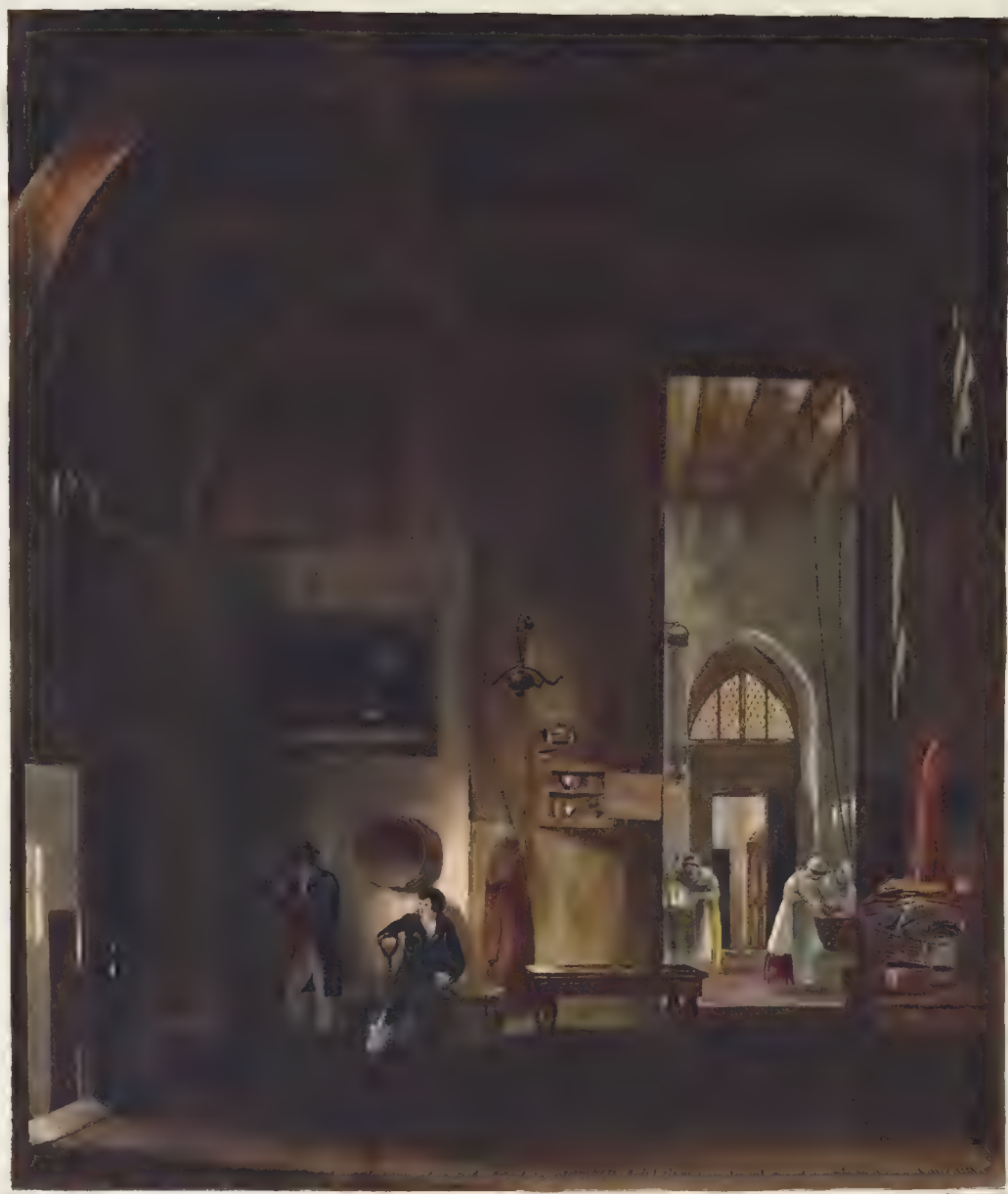
tending he was dead, and, aided by foreign mercenaries, forcibly possessed himself of Windsor Castle. He, however, was not long allowed to hold this important fortress; for the justiciaries, supported by certain loyal barons, raised an army, with which they besieged and retook this castle for the king, as well as the castles of Pec, Wallingford, and Tikehill, which John had seized, and obliged him to seek safety in France. Windsor Castle was at length delivered to the dowager Queen Eleanor, mother to Richard, who, it is probable, resided there during the remainder of her life.

This fortress appears to have been a favourite residence of King John's; and he found security within its walls during the perilous struggle of the barons to obtain that important charter, which established, by a just demarcation, the rights of the sovereign and of the people. The king remained in this place, brooding over his revenge for having been forced to submit to put his signature to Magna Charta; here he betrayed the conduct of a maniac, execrating his mother and his birth, seizing clubs and sticks, which he gnawed and then broke in pieces, and acting, in all respects, most incoherently. He secretly ordered his castles to be garrisoned, meaning to violate his faith with the barons; and finding his schemes discovered, he privately departed, after a sleepless night, from Windsor for the Isle of Wight. There he lived with fishermen and seamen for some months, and occasionally joined them in piratical excursions, neither his subjects, nor even his ministers, knowing whither he had betaken himself.

The king's subsequent rash conduct obliged the barons to call in the aid of a foreign prince, Louis, the son of the King of France; with whose forces, united to the English, they besieged the castles of Dover and Windsor, which last was bravely defended by Inglehard de Achie with a very small garrison. The country was again exposed to the horrors of civil war; but happily the tyrant dying







at this period, the English expelled the French prince and his troops, and the furious spirit of the contending parties by degrees subsided into a state of comparative tranquillity.

It is recorded that, among the many atrocities perpetrated by this king, he sent to demand, as a hostage, the son of W. de Braouse, a powerful nobleman, who had given him offence. On the arrival of the messenger, the lady only being at home, she imprudently answered the king's demand by saying, that her child should not be trusted to him who could slay his own nephew. This insult the king could not forgive; he seized her and her son, shut them up in the prison of Windsor Castle, and gratified his merciless revenge by ordering them to be starved to death. On the exit of this prince, a contemporary historian emphatically says, "Hell felt herself defiled by his admission."

Henry III. who was a munificent encourager of architecture, made considerable additions to Windsor Castle; he erected a barbican, and strengthened the outworks. In the year 1243 a royal commission was issued to Walter de Gray, Archbishop of York, directing him to proceed with the building, then in progress, of the king's chapel at Windsor; and such was the urgency of these orders, that the workmen were commanded to continue their labours as well in winter as in summer, till the whole was completed. The painters met with encouragement from this prince; for this precept directs, that a "lofty wooden roof, like the roof of the new work at Litchfield, should be made to appear like stone-work, with good ceiling and painting; that the chapel should be covered with lead, and four gilded images be put up in it, where the king had before directed images of the same kind to be placed; and that a stone turret should be made in front of the chapel, of sufficient size to hold three or four bells."

Henry III. on returning from abroad in the year 1260 to his Castle of Windsor, found, on a visit there, his daughter Margaret, and her husband Alexander III. King of Scotland. Henry appears to have had much affection for this daughter; and her husband's affairs calling him to Scotland, the queen, being pregnant, remained with her royal father at Windsor, where she was safely delivered of a daughter.

The gallant young Prince Edward, son of Henry, immediately on his return from his successful expedition into Wales, and during the civil wars between the king and his barons, marched at the head of a strong detachment, surprised the citizens of London, then hostile to his father, and seized their military chest, placed for safety in the house of the Templars, containing ten thousand pounds, with which booty he retired to Windsor Castle, then too strongly garrisoned for the barons to venture to besiege it.

King Henry, with his queen, at this turbulent period resided in the Tower of London; Prince Edward held Windsor Castle. The queen thinking herself unsafe in the former fortress, sought the protection of her son, and attempted a passage by water to Windsor, but was prevented passing through London bridge by the enraged populace, who endeavoured to sink the royal barge; the affrighted queen had no other alternative, and was under the necessity of returning to the Tower, and subsequently seeking sanctuary in the palace of the Bishop of London at St. Paul's.

Prince Edward was at length obliged to surrender the Castle of Windsor to the barons; and the garrison, composed chiefly of foreigners, were marched to the coast, and embarked for their own country. This fortress was again surprised and taken by the active young prince, whom King Henry followed thither the next day, attended by several earls and barons, who had promised to support him with their lives and fortunes.



A succession of these calamitous scenes at length produced the treaty of Lewes, by which Prince Edward became a hostage for his father and uncle, who had fallen into the hands of Montford and the rebellious barons. Edward, whose filial duty was equal to his bravery, had recently fought a desperate battle in defence of his insulted mother; he now escaped from his guards, and entered the field against Montford, who had cruelly placed the old king, cased in undistinguished armour, in the front of his ranks, where he would have been sacrificed by the prince's troops, had he not exclaimed aloud, "I am Henry of Winchester, your king!" Edward had the felicity to save his father, to vanquish the opposing army, to slay Montford, and ultimately to restore peace to his bleeding country.

A curious method of procuring fish from the river Thames, perhaps for the royal table, occurs in this reign. A white bear was kept in the Tower of London, which appears to have been a favourite of the king's; for in a writ issued from Windsor by Henry, in the thirtieth year of his reign, the sheriffs of London are commanded to provide a muzzle, an iron chain, and a cord for the king's white bear, and to use the same bear to catch fish in the water of the Thames. Six years afterwards the sheriffs were ordered to supply four-pence per diem for the maintenance of this bear and his keeper. Henry also kept an elephant in this place, and directed a small house to be built, forty feet in length and twenty in width, to contain the elephant and his keeper. Four years from this period the animal died, when the king issued a writ from Windsor, addressed to the constable of the Tower, which commands him to collect the bones of the elephant lately buried within the Tower ditch, and to deliver them, without delay, to the sacristan of Westminster, to make thereof what the king had enjoined him to do. Mr. Smith, from whose researches this information is collected, says, that there is a curious drawing of this elephant in a miscella-

neous volume of the thirteenth century, formerly belonging to the abbey of St. Albans, and preserved in the Cottonian library.

This king, notwithstanding the troubles of his reign, found opportunities for the encouragement of the arts. Architecture, under his auspices, attained great perfection, particularly that style of ecclesiastical building entitled Gothic. The number of abbies, priories, and other religious structures raised during the reign of Henry III. is said to have amounted to one hundred and fifty-seven; and to these may be added some of the most admired cathedrals, among which may be numbered the stupendous fabrics at York, Salisbury, and Winchester, all which were erected in this reign.

Painting at this period was much inferior both to architecture and sculpture; indeed its imitative powers have ever been the last among the fine arts to approximate to excellence. Such painters, however, as the age produced, found in Henry a munificent patron; for his sacred and his civil architecture alike received the aid of pictorial ornament. Some idea of the manner of decorating the palaces and churches in these distant times, may be gathered from certain records now extant, and belonging to this period. Even in the time of Henry II. paintings of scriptural legends and allegorical subjects adorned the walls and ceilings of great buildings. This prince, of whom it is said "no father was ever" "cursed with worse children," either to indulge his melancholy reflections on their baseness, or to awaken them to a sense of their disobedience, employed a painter to execute a picture for his palace at Winchester, the subject of which represented an eagle grown old, with two of his young ones fighting with him, while one, scarcely fledged, strove to peck out his eyes. The last the afflicted king pointed to as his son John, whom he loved above the rest.

"Henry III. in the twentieth year of his reign, ordered, that the king's "great chamber at Westminster should be painted of a good green colour, like

“ a curtain; that in the great gable or frontispiece of the said chamber, near  
“ the door, a French inscription, mentioned in the precept, should be painted;  
“ and that the king’s little wardrobe should also be painted of a green colour,  
“ in manner of a curtain.

“ On the 2d of August, in the twenty-first year of his reign, he commands,  
“ that out of his treasury four pounds eleven shillings should be paid to Odo,  
“ the goldsmith, clerk of the king’s works at Westminster, for the purpose of  
“ making pictures in his chamber there.

“ Another precept occurs in his twenty-third year, 1239, by which he directs  
“ his treasurer and chamberlains to pay out of his treasury, or exchequer, to  
“ Odo, the goldsmith, and Edward his son, one hundred and seventeen shillings  
“ and ten-pence for oil, varnish, and colours bought, and pictures made in the  
“ queen’s chamber at Westminster, from the octave of the Holy Trinity, in the  
“ twenty-third year of his reign, to the feast of St. Barnabas the Apostle, in the  
“ same year, viz. fifteen days.

“ In his twenty-fourth year, he, among other things, orders, that the cham-  
“ ber behind the queen’s chapel, and the private chamber of that chamber,  
“ should be wainscoted, and the aforesaid chamber be lined; and that a list,  
“ or border, should be made, well painted with the images of our Lord and  
“ angels, with incense-pots scattered over the list or border: and he also directs  
“ the four Evangelists to be painted in the chamber aforesaid; and that a crystal  
“ vase should also be made for keeping his relics.

“ The next mandate that occurs is singular: it bears date 27 Henry III. 29  
“ Oct. and directs John Maunsel, as the king had signified that he had not in  
“ his chapel wages to the amount of two hundred marks, to pawn the more  
“ valuable image of St. Mary; but under condition that it should be deposited  
“ in a decent place.



“ Ralph de Dungun, keeper of the king's library, is also ordered, 25 Feb. 36 Henry III. to procure for Master William, the king's painter, colours for painting the queen's little wardrobe, and for repairing the painting of the king's great chamber and the queen's chamber.

“ In his fortieth year, the king states, that, in the presence of Master William the painter, a monk of Westminster, he had ordered that a painting should be done in the wardrobe at Westminster (where he was accustomed to wash his head), of the king who was rescued by his dogs from an attack made on him by his subjects; and Philip Luvell, his treasurer, is ordered, without delay, to disburse to the said Master William the cost and expense of making the said picture.”

Eleanor, the queen of Henry, and her children had a providential escape from the effects of a dreadful storm, which blew down the chimney of the apartment in Windsor Castle in which they lay; and such was its violence, that the whole fabric was shaken and greatly injured: at the same time, oaks in the park were rent asunder and torn up by the roots by the lightning and wind.

Eleanor, sister to Alphonso King of Castile, the beloved queen of Edward I. resided at Windsor with her husband, not only during the life of his father Henry III. but after he became king: she also dwelt in this palace when he was absent on his expeditions into Scotland and Wales; for among the numerous children which she bore, John, the eldest, was born here, where he died young, and was buried at Westminster, in the last year of Henry. Eleanor, the eldest daughter of Edward, was also born at Windsor, in the fiftieth of Henry. Margaret, the third daughter, received her birth here in the third of Edward's reign; as did also Mary, the sixth daughter, in the year 1279. Prince Alphonso, one of the sons of Edward, a youth of great promise, died in this palace, in the twelfth year of his age.

It is not known whether the king resided here after the loss of Queen Eleanor, his first wife, with whom he is said to have lived in the happy exchange of mutual affection for the long space of thirty-six years. Some of the memorials of his pious regard for this queen yet remain in the beautiful crosses he caused to be erected where her body rested on its way from Herdeby, in Lincolnshire, the place of her death, to Westminster Abbey, where she was interred. In the ninth year after the death of Eleanor, he married Margaret, the daughter of Philip the Hardy, King of France: by this queen he had three children, none of whom were born at Windsor.

Edward II. and his queen Isabella, the daughter of Philip the Fair, esteemed one of the greatest beauties of her time, resided at Windsor, of whom was born, in this palace, the renowned Edward III. from which circumstance he was surnamed Edward of Windsor. The exact period of his birth is minutely recorded, being on the 13th day of November, at forty minutes past five in the morning, in the year 1312, and the sixth of his father's reign. The king at this time appeared almost inconsolable for the loss of Piers Gaveston, a favourite who had involved him and the nation in great troubles; but on being informed of the birth of this prince, he seemed to be roused from the indulgence of his sorrow, and by degrees resumed his spirits. Indeed so great was the joy of Edward on this occasion, that he gave to John Launges, valet to the queen, and to Isabel his wife, twenty pounds, which sum he settled upon them as a pension for life, to be paid out of his farm of London.

At this period Lewis, the elder son of the King of France, and brother to the queen, with many of the French nobility, were visiting at the English court. Lewis endeavoured to prevail upon the king to allow the royal infant to be named after his father Philip, in which request he was seconded by the French nobles; but this courtesy was not accepted, the English nobility requesting that

he might take the name of his royal father and grandfather, Edward. Four days after his birth he was baptized, the ceremony being performed by Arnold, priest-cardinal "*titulo Sanctæ Priscæ*," in the old chapel of St. Edward, in the Castle of Windsor: his godfathers were Richard Bishop of Poitiers, John Bishop of Bath and Wells, William Bishop of Worcester, Lewis Earl of Eureux, the queen's brother, John Duke of Bretagne and Earl of Richmond, Emery of Valence Earl of Pembroke, and Hugh le Despencer, a person of considerable note in those days. The birth of Edward was the occasion of great rejoicing throughout England: the young prince was scarcely in his cradle ere the fond father granted him the county of Chester, with some trifling exceptions, to hold to him and his heirs for ever; also the county of Flint Rothelan: after which he was styled by the king "*Cestriæ filius noster charissimus*."

The deplorable fate of Edward II. is detailed by all our historians. At the period of his horrible assassination, Prince Edward being only fourteen years of age, it may be charitably supposed that he was deceived by the subtilty of Mortimer, and was unconscious of his father's fate: his subsequent punishment of Mortimer appears to favour this supposition.

Prince Edward was carefully educated in all things most essential for a prince to excel in, and is said to have attained proficiency in his studies with ease, being possessed of a most excellent capacity. The son of Sir Richard Aungerville, a man of great erudition, was selected, from among the learned at Oxford, to become his preceptor. Edward manifested a respect for his tutor by making him Privy Seal and Treasurer of England, then Dean of Wells, and subsequently Lord Chancellor and Bishop of Durham.

Windsor Castle owes its present vast extent and much of its grandeur to Edward III. who being greatly attached to this the place of his birth, determined to pull down the old castle, and erect a palace on its site, worthy of the



King of England, and suited to the splendour of the age. To effect this favourite object, he had recourse to means which cannot but excite a comparison gratifying to our own times, when the meanest subject is at liberty to seek employment of whom he lists, and to exercise his ingenuity without controul.

The old castle was entirely pulled down, excepting the three towers at the west end of the lower ward. By letters patent, in the twenty-third of his reign, he appointed Roger Peyntour, Richard de Rochell, Robert de Bernham, and others, surveyors, whom he deputed to press hewers of stone, carpenters, and all necessary artificers; also to provide stone, timber, and other materials. Two years after this the king assigned also, by patent, John Brocas, Oliver de Burdeux, with others, jointly and severally, to survey the workmen and the works, to encourage those that did their duty, but to compel others that were idle and slothful. Again, two years from hence, John de Alkeshull and Walter Palmer were commissioned to provide stone, timber, lead, iron, and all other necessities for the building, and to impress carriages for their conveyance to Windsor.

The building was proceeded with for three years from this period, when the king, by letters patent bearing date 30th of October, 30th Edward III. invested William de Wykeham with power to superintend the work, with the same privileges as the aforesaid surveyors, with a fee of one shilling per diem while he remained employed at Windsor, two shillings per diem when the affairs of the building called him elsewhere, and three shillings a week for his clerk; the same allowance having been granted to those whom he succeeded. William de Wykeham had grown so rapidly in the esteem of his royal master, that, in three years after his first employment, he was made surveyor general of the king's works at this castle, of the manors of Old and New Windsor, and of several castles, manors, and houses enumerated in his letters patent: which gave him power to appoint and dispose of all workmen; buy necessities for reparation; provide

carpenters, masons, and other artificers; also stone, timber, &c. with many important and valuable privileges.

It is supposed that, about this time, the improvements were carried on upon a very extensive scale; for in the thirty-fourth year of Edward's reign, there was the greatest number of diggers and hewers of stone ever before known, impressed in London and various counties of England, by the authority of writs, delivered to several sheriffs, dated 14th April in that year, commanding them to send such persons to Windsor, by the Sunday next after the feast of St. George at farthest, there to be employed at the king's wages, so long as was necessary; as will appear by the following list:—

London . . . . .	40	Kent . . . . .	40
Essex and Hertford . .	40	Gloucester . . . . .	40
Wilts . . . . .	40	Somerset and Devon . .	40
Leicester and Worcester .	40	Northampton . . . . .	40
Cambridge and Hunts .	40		

By the same writs the sheriffs were obliged to take sufficient security of these workmen not to depart from Windsor without the licence of William de Wykeham (who was appointed to return the same security into the Court of Chancery), under the penalty of one hundred pounds to each sheriff. And because divers of these workmen, for gain and advantage, had clandestinely left Windsor, and were employed by other persons upon greater wages, to the king's great damage, and manifest retarding of his work; writs were therefore directed to the sheriffs of London, with command to make proclamation, to inhibit any person, whether clerk or layman, under forfeiture of all they had forfeitable, employing or retaining any of them; as also to arrest such as had so run away, and commit them to Newgate, and from time to time to return their names into Chancery.

But many of the workmen dying of a great pestilence, other writs were issued (March 30th, anno 36 Edward III.) to the sheriffs of several counties, that, under the penalty of two hundred pounds each, they should send to Windsor able and skilful masons and diggers of stone, to be there on Sunday the utas of Easter at farthest, to be employed in the works; namely, to the sheriffs of

York . . . . .	60	Nottingham . . . . .	24
Derby . . . . .	24	Lancaster . . . . .	24
Salop . . . . .	60	Devon . . . . .	60
Hereford . . . . .	50		

The next year the new buildings were ready for glazing, when Henry de Stanmore and John Brampton were employed to purchase glass in every place in the kingdom where it was to be sold; and empowered to impress twenty-four glaziers, and convey them to London, to work there for the king's wages; and to be employed in like manner within the Castle of Windsor.

It is supposed that the castle was nearly completed in 1369, as artificers were pressed yearly, and the buildings continued advancing until this period; after which no notice is taken of the improvements until the year 1374, when the whole of the structure was finished, comprising the king's palace, the great hall of St. George, the lodgings on the east and west sides of the upper bailey or ward, the keep or round tower in the middle ward, the chapel of St. George, the houses for the custos and canons in the lower ward, with the whole circumference of the walls, their towers and gates.

Windsor Castle, as it now stands, is divided into two courts or wards, with a large keep between, formerly called the middle ward; for a tower once stood near the dean's house, which, with a wall and drawbridge, separated this part from the lower ward. The foundations of this tower were examined by the late

Mr. Wyatt, when making the improvements near St. George's chapel, under the direction of the king, and were found to be of immense thickness and in great preservation. It was the intention of that celebrated architect, with the concurrence of his Majesty, to construct another tower on the old site, and to unite it to King John's tower, opposite, by a wall and grand gate. This alteration would have added much to the picturesque effect of the building, and would have restored the whole nearer to the character of the original plan of the castle. It is to be lamented that these improvements have not been begun, particularly as the style of Gothic architecture has been so successfully cultivated of late, that many are competent to undertake the desired restorations. The calamity which caused the suspension of the projected improvements at Windsor Castle, is sensibly deplored by the admirers of the Gothic and castellated style of architecture, as the royal patron of the late surveyor general, in all that has been done, either in the way of addition to, or restoration of, the princely structure, has evinced a taste and judgment, with few exceptions, that have pleased those best qualified to appreciate such works.

But this praise cannot be divided with King Charles II. although that prince was a munificent encourager of the arts, and expended vast sums on this castle. Nothing can expose the bad taste of that age more, than the alterations made here under the direction of this king: though the censure cannot so entirely apply to the patron, as he was reduced to the necessity of employing men ignorant of the style of the building which they rashly attempted to improve, no one being then to be found who had studied Gothic architecture.

St. George's hall was originally a noble specimen of the ancient banqueting-room, but was modernized by Charles II. His present Majesty intended to have restored it to its ancient style, with such improvements as modern taste could adopt compatible with its character; and that this would have been suitably



executed, may be inferred from the magnificent staircase erected by Mr. Wyatt, under the auspices of his Majesty, on the site of the old painted staircase.

In this castle Edward III. instituted the illustrious order of the Garter, which began, as it is said, in imitation of the ancient order of the Round Table, founded by Arthur King of Britain, and composed of twenty-four knights, strangers, as well as natives of this island, all of whom were to be persons of nobility and dignity, renowned for virtue and valour, and well skilled in the use of arms. It appears that Edward, having well considered the advantages likely to arise from the establishment of such an institution, summoned together the earls, barons, and principal knights of the kingdom, and did most courteously declare to them his intentions concerning the forming of this order of knighthood; which gracious communication they received with great joy, and applauded the royal plan, conceiving that it would promote the interests of piety, nobility, and virtue; and by the admission of foreigners into the order, tend to produce amity and peace.

In the year 1344, the king began to erect a building, called the Round Table, the diameter of the floor of which was two hundred feet; and towards the finishing of this work he allowed the sum of one hundred pounds to be expended weekly, until the wars obliged him to limit the expenditure to the weekly sum of twenty pounds. In this room it appears that the first knights assembled.

When this spacious building was completed, Edward resolved to hold solemn justs at Windsor, and caused the same to be proclaimed, not only in England, but in Scotland, France, Burgundy, Flanders, Brabant, and the Empire; offering, by his heralds, to all knights and esquires that would come to the feast which he had prepared, his royal conduct for fifteen days before and as many after the solemnity, which would commence on St. George's day, in the year 1345. The proclamation stated, that King Edward himself would be there,

with the chief of his nobility, knights, and esquires; and that the queen also would attend the feast, with three hundred of the fairest "ladies and virgins," in their richest attire, all of honourable and noble families. This proclamation brought together a great number of worthy and valiant knights from various places: there were none, however, from France, as the French monarch had forbidden his subjects to attend the feast at Windsor. This meeting was the precursor of the institution of the noble order of the Garter, which, when all its laws and ordinances were arranged, was founded in the year 1349.

To prepare for the solemnities of the first installation of the knights of this order, the king dedicated, with great ceremony, the chapel which he had lately rebuilt in the lower ward on the site of St. Edward's chapel, to the patron of the new institution, St. George. On the 23d of April, in the year 1349, being the festival of this saint, the first meeting of the knights of the most noble order of the Garter was held; when the king, accompanied by the twenty-five knights companions, all clothed in gowns of russet, and mantles of fine blue woollen cloth, powdered with garters, and each having a pair of long cordons of blue fixed to the collar, together with the rest of the habit of the order, went in solemn procession, bareheaded, to the chapel of St. George, to hear mass, which was celebrated by William Edindon, Bishop of Winchester and prelate of the order. After the ceremony, the procession returned, marshalled as before, when the knights were entertained by the king with a magnificent feast, at which they were arranged by the heralds in the same order as is still observed on the like occasion.

At this solemnity King Edward, after his usual manner, exhibited the martial sports of "tilting and tournament." David King of Scotland, then a prisoner in Windsor Castle, was invited to enter the lists at this tournament, where he distinguished himself by his feats of arms. The English monarch, at his own

expense, provided the Scottish king with a horse richly caparisoned with harness of blue velvet, with a pale of red velvet, and beneath a white rose embroidered thereon. Edward also took part in the solemn jousts, and had for his device a white swan gorged or, with the daring motto,

“ Hay, hay, the white swan !”

“ By God’s soul, I am thy man !”

That Edward was worthy the institution which he had recently founded, is evident; for the courteous conduct which he manifested to the many prisoners of distinction then in England, and at a time too when in the plenitude of his power, is the best illustration of the noble spirit of knighthood which he was anxious to create. Not only the King of Scotland, but Ralph Earl of Eu and Guines, Constable of France, the Earl of Tancarville, the Lord Charles of Blois, and many other French and Scotch captives, were invited to be present at this feast, where they were permitted the use of arms to try their prowess in the lists, and had the prizes which they merited impartially awarded to them. Among the candidates for fame at these tournaments, the Earl of Eu acquitted himself with so honourable and gallant a spirit, that King Edward adjudged to him the prize of the day, and shortly after permitted him to return upon his parole to France, in order to raise the sum necessary to purchase his ransom. The fame of these tournaments, directed by so warlike a prince as Edward, whose reputation for honour was above suspicion, induced many gallant youths from foreign parts to visit this country, to improve themselves in feats of arms, England being then considered the grandest school for acquiring the art of war.

The King of Scotland remained prisoner in England the long space of nearly eleven years; during the whole of his captivity he was attended by his affectionate queen, Joan, who was sister to King Edward. It appears that the Scotch monarch passed some years in Nottingham castle, and that, during his confine-

ment there, he amused himself by curiously engraving with his own hands on the walls of a vault, which were of rock, the whole story of the Passion of our Saviour: for this curious work it seems that castle became as noted as it was, in the early part of this reign and subsequently, for containing "Mortimer's Hole." The glory of the capture of the King of Scotland does not belong to Edward, nor to that knight, his renowned son the Black Prince; Edward and his son were at this time besieging Calais, where they acquired sufficient reputation. Queen Philippa was holding her court at York when David was preparing to invade the kingdom of her absent lord; for whose honour, and for the love of his people, she proved herself worthy to be the wife and the mother of two such princes. To repel the threatened invasion, with the aid of the Archbishop of York, she summoned, in the name of the king, all the prelates and lords in the North, and others destined for the defence of the borders, to repair with speed to her standard at York. The lords and captains obeyed her summons with alacrity, and an army was soon assembled. The queen having mustered her forces, sent a herald at arms to King David, requiring him to desist from the invasion of the country, and to return to Scotland, until arrangements might be made for a peace. This message was communicated with a threat, intimating, that unless the terms were acceded to, battle should be given within three days. David, too brave to submit to the taunt, eagerly waited to try the fortune of war, met the English, experienced a complete defeat, and was taken prisoner, together with many of his nobility and others.

Before the battle, Queen Philippa rode in front of the army on a white courser, attended by her guard, and passing from rank to rank, she "sweetly" desired them all to use their utmost endeavour to defend the honour of her "dear lord," their king; and beseeched every man, in the name of God, to take heart and be of good courage, graciously promising, that, to the utmost of her



power, she would reward the deserving, no less than if the king were there present to witness their actions.

David, young and thirsting for glory, had never led a battle, yet on this day he is represented to have "nothing failed in the duty of a good captain or a valiant soldier." When his ranks were broken, and his troops began to fly, he more than once rallied his disordered men; those who were near surrounded their honoured prince like a tower of steel, and defended him until eighty alone remained alive. Undismayed, he yet pressed forward to meet death; when a valiant esquire, John Copland of Northumberland, having reserved a hundred men at arms for that service, well knowing the king, stepped forth, and bade him yield. The gallant David, then bleeding of his wounds, and having his arms beaten from his hands, through indignation, struck the bold esquire with his gauntlet on the mouth. It is said that Copland deceived the king, by telling him he was a baron, when he delivered him his gauntlet, in token of being prisoner to him alone, and so yielded. This memorable battle was fought in the year 1346, at Nevil's Cross, near Durham.

The King of Scotland, with many of his nobility and knights, prisoners, escorted by a large army, was brought to London, which city he entered mounted on a "huge" black charger. He was received by the mayor, aldermen, and citizens with great pomp and solemnity, every company, in their proper liveries, attending the cavalcade, which was followed by a vast multitude; and the triumphant spectacle was viewed from balconies filled with ladies, and from the crowded tops of houses, all the way to the Tower, where the royal prisoner was first lodged.

Ten years after this memorable event, another royal captive added to the honours of Windsor Castle, in the person of John King of France, taken at the battle of Poitiers, by Edward Prince of Wales.

In an age of chivalry like this, when the splendour of pageants exceeded that of all preceding or succeeding times, we may readily conceive what gay scenes of romantic gallantry must have been witnessed in this magnificent palace. Edward the Black Prince fought the battle of Poitiers on the 19th day of September, 1356, and brought captives to England King John, his son Philip, and many of the chief nobles of France. These illustrious strangers landed at Sandwich on the 5th of May, the succeeding year. The king had a ship provided for himself, which was guarded by two hundred men at arms and two thousand archers, in vessels that sailed close to the royal ship. In their way to the metropolis, the French king and Prince Edward rested at Canterbury, to make their offerings at the shrine of Thomas à Becket.

King Edward, meanwhile, gave command to Sir Henry Picart, then lord mayor of London, to make preparation for the reception of the royal prisoners with all the formalities, and with every demonstration of honour and respect. On the 24th May the French monarch was met in Southwark by more than one thousand of the chief citizens on horseback. The king, richly clothed, was mounted on a large white courser; the prince, with a respectful delicacy worthy of so noble a knight, riding by his side on a "little black hobby." The cavalcade passed over London bridge, and proceeded to Westminster. In all the streets through which it passed, the citizens of London exposed to view their immense wealth in plate, &c. and decorated their balconies with rich tapestry and other hangings. But the grandest display was made of their warlike furniture, which they exhibited that day in the shops, windows, and fronts of their houses, in a numberless succession of "bows, arrows, shields, helmets, corslets, "breast and back pieces, coats of mail, gauntlets, vambraces, swords, spears, "battle-axes, harness for horses, and other armour, offensive and defensive, such "as had never been displayed before." So extensive was the procession, and

so numerous the multitude that flocked to London from all parts, that the cavalcade lasted from three o'clock in the morning until noon, at which time the prince arrived at Westminster Hall, where he presented to his father, then seated in great majesty on the throne, his august prisoner, King John. Edward was sensibly touched on beholding the French monarch, and received him with every mark of honour and respect due to his dignity and misfortune. King John's subsequent deportment shewed how highly he regarded this generous conduct of the king and the prince; for he felt this entry intended not as a triumph, but rather a devout procession, as the clergy of London were that day ordered to meet the royal captive and the prince, with their crosses, singing anthems; and on the two succeeding days thanksgiving and prayers were publicly celebrated in the cities of London and Westminster.

On the festival of St. George the following year, Edward provided a splendid fête at Windsor in honour of this royal prisoner. He issued his proclamation, that all knights strangers, from any part of the world, who wished to attend the feast of St. George, to be solemnly held on the 23d of April at Windsor, should have his letters of safe conduct to pass and repass his kingdom at pleasure, for the space of three weeks, without the least impediment or danger, there to partake, every one according to his degree and merit, of those honours and prizes which attended the princely exercise of jousts and tournaments. This meeting appears to have exceeded in splendour every other during Edward's long reign; for hither came the Duke of Brabant, Sir Frank van Hall, Sir Henry Eam of Flanders, and many great lords and knights of "Almain, Gas-cogne, Scotland, and other countries." The Queen of Scotland, and many ladies of rank of various nations, visited Windsor during this feast in their richest apparel. It is said that King John, on beholding the costly magnificence of this spectacle, which was principally designed to shew him respect, jocosely

observed, "that he never saw or knew such royal shows and feastings, without some after-reckoning for gold and silver."

Edward sought other occasions to amuse his royal prisoners, and lessen the irksomeness of their captivity. Windsor forest, in these days, was often the scene of gaiety and pleasure, when hunting parties were assembled, wherein the Kings of France and Scotland, and the nobility of each nation, partook of the sport: on these occasions Edward was present, and the delights of the chase ended with a princely banquet.

But these courtesies could not be expected entirely to dispel the cloud of sorrow that occasionally spread over the minds of the French and Scottish monarchs. Edward and the Prince of Wales frequently endeavoured to sooth King John, and sought, by a variety of diversions, to excite him to cheerfulness. "Do not indulge in sorrowful reflections," said these generous princes. The captive king answered with a smile, "How shall we sing a song in a strange land\*!"

John was permitted by the English king to return to France, under an engagement to pay a large sum for his ransom, and hostages were left as security for the payment. Certain of these hostages escaped, when the French king, whose favourite adage was, that "honour, if lost to the rest of the world, ought still to be found among sovereigns," returned to England, and delivered himself to Edward. This noble act was in the true spirit of that knightly feeling which Edward had so successfully established. Indeed, the same feeling had become so general, that it was imbibed by the meanest soldiers in the English and Scottish armies: the prisoners taken in battle on each side were permitted to return to their respective homes, on giving their parole to pay ransom, or to surrender again on being summoned. This generous conduct, equally honour-

\* "Quo modo cantabimus canticum in terrâ alienâ!"



able to both nations, was seldom requited with perfidy. He that forfeited his parole was publicly proclaimed at the border meetings, when one held aloft a glove fastened to a spear-head, and under that standard of disgrace exposed the name and circumstances of the defaulter, who, after such degradation, became infamous.

Two suits of armour, one said to have been worn by John King of France, the other by David King of Scotland, are still preserved in the guard-chamber in the round tower of Windsor Castle, in which place they had both been confined.

In the year 1369, the excellent Queen Philippa breathed her last, in her favourite palace at Windsor. When she found her dissolution approaching, she stretched forth her hand from her bed, and taking that of the king, who was overcome by grief, she said, "Sir, blessed be God we have lived together these two and forty years, crowned all the while with peace, joy, and great prosperity; but now, sir, that it pleaseth Almighty God to call me from you, I pray you to grant unto me three requests at this our parting." The afflicted king answered, "Dearest madam, ask what you desire, I grant it." The requests were, that he would pay what debts she had contracted for merchandize either in England or beyond sea; to fulfil what she had promised in donations; and, lastly, that when it should please God to call the king from this transitory life, that he would chuse no other sepulchre than that near her own in Westminster. The good queen then recommended to the king her youngest son, Thomas of Woodstock, at this time only fourteen years of age, who stood weeping by her bed-side, and all her children to divine protection, and quietly departed.

Richard II. frequently kept his court in the palace of Windsor, where many important matters, touching the government of the kingdom, were settled. In the year 1382, it was determined by a council held there, at which the king presided, that war should be declared against France.

Michael de la Pole, Earl of Suffolk and Lord High Chancellor, a favourite of this thoughtless prince, was obliged, at the instance of parliament, to resign the great seal. The king, incensed at their presumption for proposing the dismissal of the chancellor, indignantly declared that he would not, at their desire, remove the meanest scullion from his kitchen. De la Pole, however, became so unpopular, that he was impeached, and tried in the presence of Richard. The earl made so weak a defence to the many charges preferred against him, that the king, shaking his head, exclaimed, "Ah! Michael, Michael, see what thou hast done!" The earl was convicted, and committed to the custody of the Duke of Gloucester, Constable of England, who sent him prisoner to Windsor Castle, where he remained until he made restitution of the sums he had embezzled from the public.

On a scaffold, erected within this castle in the year 1398, an appeal for high treason was preferred by Henry of Lancaster, Duke of Hereford, against Thomas Mowbray, Duke of Norfolk. The king presided, when, as a reconciliation could not be effected, it was determined that the point should be settled between these noblemen by single combat, agreeably to the laws of chivalry. The duel was appointed to be fought at Coventry. On the 29th day of April the king repaired thither, accompanied by all his principal nobility; the Duke of Albemarle being created high constable, and the Duke of Surry lord mareschal, for the occasion.

The Duke of Hereford, the challenger, appeared first, mounted on a white courser, armed cap-a-pee, with his sword drawn. The mareschal demanded who he was; he answered, "I am Henry of Lancaster, Duke of Hereford, come hither against Thomas Mowbray, Duke of Norfolk, a false traitor to God, the king, the realm, and myself." He was permitted to enter the lists on making oath that his quarrel was just. He then sheathed his sword, pulled down his beaver, crossed himself on his forehead, took his lance, and passed the barrier; then alighting, he seated himself in a chair of green velvet, placed at one end of

the lists. The king next entered the field with great pomp, attended by his peers and ten thousand men at arms: he seated himself in his chair of state, and proclamation was made of the cause of the meeting. The Duke of Norfolk then appeared, completely armed, mounted on a barbed horse, with a coat of arms of crimson velvet, embroidered with lions of silver and mulberry-trees; and, having taken his oath, he entered the field, exclaiming aloud, "God defend the right!" He then placed himself in a chair of crimson velvet, opposite his antagonist, at the other end of the lists. The mareschal having measured their lances, delivered one to the challenger, and sent another to the Duke of Norfolk by a knight. A herald then proclaimed, that they should prepare for the combat; the trumpets sounded, and they rushed to the charge, when the king threw down his warder, and the heralds interposed. It was then decreed by the king and his council, that they had both proved their courage, and, to prevent the shedding of human blood, they were both sentenced to be banished; a judgment more humane than just, as neither party had the power of making a legal appeal to establish his honour. Thus terminated a duel, which, like most other encounters equally vain and foolish, proved nothing more, than that two men, estimating a real or supposed injury by their own notions of self-importance, dared to measure swords.

The lord mayor of London, the sheriffs, aldermen, and twenty-four of the principal citizens, were summoned by King Richard to appear before him at Windsor Castle. Richard had been piqued at their refusing him the loan of ten thousand pounds, but suppressed his anger until a riot in the city afforded him an opportunity for revenge. The citizens had pledged themselves to adhere faithfully to each other in justification of their innocence, but certain among them failing in their resolution when in the presence of the king, they meanly accused each other, which producing recrimination, it was thought advisable

to submit themselves to the king's clemency. The angry monarch, without hesitation, committed the lord mayor prisoner to the Castle of Windsor, there to remain during his pleasure; and the sheriffs, aldermen, and citizens were ordered to be confined in other places of security.

Henry Bowet, a priest, who had sued in his legal capacity for the recovery of the estates of the Duke of Lancaster, then unjustly applied to uses of the king, was tried in Windsor Castle for the crime of high treason, and sentenced to be drawn, hanged, beheaded, and quartered, but was subsequently pardoned. This suit was instituted by the exiled Earl of Hereford, the son of the deceased Duke of Lancaster, who shortly after deposed the unhappy King Richard, and possessed himself of the crown.

Henry IV. surnamed of Bolingbroke, became the next royal possessor of the palace at Windsor. It was there that Henry received the fearful information of a dangerous conspiracy against his life. A plan had been formed to hold a grand tournament at Oxford, to which the king was to be invited by the Duke of Aumerle, one of the conspirators, and in the king's confidence, when it was proposed to seize his person, or assassinate him. Aumerle happening to visit his father, the Duke of York, at Langley, was detected by his parents, who, while seated at dinner, perceived a paper secreted in their son's bosom. The Duke of York questioned him concerning its contents; Aumerle betrayed such confusion, that his father snatched the paper, discovered the plot, and ordered his horses to be saddled with the utmost expedition. The Duke of Aumerle, anticipating his intentions, mounted immediately, set off full speed for Windsor Castle, threw himself at the king's feet, and disclosed the whole conspiracy. This promptitude had procured the royal pardon just before the arrival of the Duke of York, who, being introduced to the king, produced the paper, signed and sealed by his son and the other conspirators.



This confederacy of friends to the cause of Richard was composed of the Bishop of Carlisle, and several distinguished noblemen who had suffered by Henry's usurpation; and the conspiracy is said to have been planned by the Abbot of Westminster. The misfortunes of the unhappy Richard were now compassionated by the people, ever inclined to love their lawful prince: but, alas! it was too late; Richard's infatuated conduct had plunged him too deeply in misfortune for his friends to extricate him. It availed him not, that the people now forgot his vices in the fond remembrance of his being the son of the adored Edward, the Black Prince, or in their contemplation of his comely and engaging person, his former magnificence, and, above all, his misfortunes; and that crowds flocked to the standard artfully raised by Richard's friends. A numerous army was hastily collected, which, headed by the conspirators, began its march to Windsor, where it was hoped Henry might be surprised and made prisoner. But the wary king had retired during the night, by which the plan was frustrated, and the army being subsequently defeated and dispersed at Cirencester, its chiefs were taken and punished with death\*; and Richard's tragical fate soon followed, hastened no doubt by these generous demonstrations of affection from the people.

Henry, with the fears natural to an usurper, suffered Mortimer, Earl of March, the legal successor to the crown, to remain a prisoner in Wales, not choosing to pay his ransom; and shut up the children of the earl, whom he had seized as hostages, in Windsor Castle. An attempt was made to rescue them;

\* The lives of five barons and above thirty knights were forfeited on this occasion, owing to the baseness of Aumerle. The people of Cirencester favoured the cause of Henry, and, headed by the mayor, discomfited the army; for which service Henry was so pleased, particularly with the women, that he gave them, by patent, six bucks annually from his forest of Bredon, and a pipe of wine: to the men he gave only four bucks, with a pipe of wine.

which failed; and Aumerle, now Duke of York, being suspected of having been concerned in the plan for their escape, was imprisoned three months under that presumption, but was at length liberated. A poor locksmith alone suffered on this occasion, who firmly died without making any discovery. It is probable that this locksmith belonged to King Richard's establishment, and lent his assistance to the countess dowager of Thomas Spence, Earl of Gloucester, who was beheaded at Bristol for his loyalty to Richard. This lady undertook to deliver the captive children by means of false keys; she opened their prison-doors, accomplished their escape from Windsor Castle, and conducted them as far as the marches in Wales, where she was overtaken by the officers of Henry, and the children were again imprisoned, with orders to be more carefully watched and guarded. It was on the countess's testimony that Aumerle was suspected: he denied the charge, and she offered to maintain it by her esquire, William Maydeston, in single combat; which challenge was accepted by the duke, to prove his innocence.

The year 1405 added another to the list of illustrious prisoners in Windsor Castle, in the person of Prince James of Scotland, who was taken on the sea by some mariners of Norfolk. Some authors assert that the prince had landed at Scarborough, on account of a violent sea-sickness, which threatened his life, and was detained there until the English king's pleasure was known. When Henry inquired of the young prince's principal attendant, where he was ordered to carry his charge; "To France for education," answered the Scotch preceptor. "But I understand the French language," said the king, "and am much nearer at hand." Henry detained him at Windsor for many years; but it must be acknowledged, to his credit, he gave the young prince so excellent an education, that he became a distinguished poet, a philosopher, and a politician.

After more than eighteen years captivity, James I. King of Scotland, was released by the regency of England, in the second of Henry VI. 1424, and re-

turned to his people. The sum of 40,000*l.* was charged for his ransom and maintenance; 100*l.* was allowed him from the treasury for his private expenses on the road, and he was treated by those who accompanied him with every mark of respect.

James, during his confinement in Windsor Castle, had seen and become enamoured of a lady of the English court, Joan Beaufort, daughter of the Duke of Somerset and grand-daughter to John of Gaunt. Among the private instructions to the commissioners who attended James to Scotland, was one which proves that the most delicate sentiments prevailed relative to the conduct of our fair country-women. It was hoped that the young king would marry an English lady, and they were to encourage any overture on his part, but were forbidden to begin the subject: for, said their instructions, that would not be proper, as "it is not the custom of Englishwomen, particularly those of rank, to offer themselves in marriage." It was known at Windsor on whom James had placed his affections; he had sung, in strains more elegant than those of the bards of the age, the manner in which his heart had been betrayed by love. In his first essay in poetry, entitled "The King's Quair," he pathetically laments the loss of liberty, and then proceeds to his amatory poem. One May morning the royal lover was seated at his window, listening to the melancholy notes of a nightingale singing in the gardens of the castle, and wondering what the passion of love might be, he thus continues:—

" And therewith kest I doun myne eye ageyne,  
 " Quhare as I sawe walkynge under the toure,  
 " Full secretelye, new cumyn hir to pleyne  
 " The fairest of the freschest zounge floure  
 " That ev'r I saw, methought, before that houre,  
 " For quhich sodaine abate, anon avertere  
 " The blude of al my body to my herte."

The love-stricken youth invites the nightingales to amuse her with their plaintive songs; and when she departs from his view, he tenderly sings,

“ To see her part, and follow I nae might,  
 “ Methought the day was turned into nyte.”

The amiable James was only thirteen when he became a captive; it appears that his confinement was very strict, although in other respects he was treated with every attention, and Henry furnished him with the best teachers in all the arts and sciences, in which he made great proficiency. He beguiled his irksome hours by study, and thus feelingly describes his misfortunes :—

“ Quhare as in ward full oft I wolde bewaille  
 “ My dedely lyf, full of peyne and penance,  
 “ Saing zyt thus, quhat have I gilt to faille  
 “ My fredome in this world, and my plesance,  
 “ Sin every wight has thereof suffisance ?

“ Bewailling in my chamber thus allone,  
 “ Despeired of all joye and remedye,  
 “ For tirit of my thot, and wobegone,  
 “ And to the window gan I walk in hye,  
 “ To see the world, and folk that went forbye;  
 “ As for the tyme, though I of mirthis fude  
 “ Myt have no more, to luke it did me gude.”

And again :

“ The long dayes and the nightis eke,  
 “ I wold bewaille my fortune in this wise,  
 “ For quich again distresse comfort to seke,  
 “ My custum was on mornis for to rise  
 “ Airly as day, O happy exercise !  
 “ Bot slepe for craft in erth myt I no more ;



"For quich, as tho' could I no better wyle,

"I toke a boke to rede upon a quhile :

"Myn eyne gan to smart for studying;

"My boke I schet, and at my hede it laid."

The attentions paid to this prince by Henry IV. were continued by his gallant son Henry V. who also kept his court occasionally at Windsor. A mutual friendship appears to have existed between these princes; for James accompanied Henry to the continent, and was present at his marriage with the beautiful Catherine, the French princess. The nuptial ceremonies were celebrated by the Archbishop of Paris at Troyes; and Paris, favourable to the alliance, opened her gates to the English. The archbishop had been ejected from his diocese by the regent of France; on the day after the marriage, the gallant Henry sent for the venerable prelate, and addressed him thus: "Yesterday you gave me a wife, and to-day I restore you to yours."

To the amiable and accomplished James, Scotland is indebted for its civilization. Among his many acquirements, he was a skilful musician, and is said to have been a better performer upon the harp than any Highland or Scottish harper; he also excelled in architecture, painting, and gardening. Worthy of a better age than that in which he lived, he was basely murdered by barbarous assassins whilst seated at supper with his affectionate queen Joan; who was wounded in her endeavours to defend him. Two memorable instances of loyalty and devotion to the king were evinced on the perpetration of this horrid deed. Patrick Dunbar rushed through a crowd of conspirators to rescue his beloved master, and was wounded in the hand and slain. The fair Catherine Douglas was attending the queen at the supper-table as maid of honour: she heard the murderers approaching, and flew to fasten the door—the bolt was gone; when, with wonderful heroism, she supplied its place by thrusting her delicate arm

through the staple, in which situation it was crushed to pieces. Walter Earl of Athol, Robert Stuart, and Robert Graham, were the principal actors in this tragedy. Of what materials were men composed in those barbarous times! Graham, on being asked, in the midst of torture, by the ministers of justice, "How he dared to slay his king;" replied, "I dare do any thing; I dare leap from the highest heaven to the pit of hell."

Sigismund, the Emperor of Germany, was magnificently entertained in the Castle of Windsor by Henry V. in the year 1416. The emperor's arrival was greeted with general rejoicings, and he was sumptuously feasted in various parts of the kingdom. Among others who had the honour to entertain Sigismund was William Bruges, Garter King at Arms, at his house at Kentish-Town, and who afterwards attended him in his official capacity at Windsor. Sigismund had promised to the chapter of St. George an invaluable relic, which it does not appear that he brought with him: this was no less a treasure than the heart of St. George; and in expectation of this precious gift, the feast of that saint was postponed. The emperor was installed a knight in St. George's chapel, Henry investing him with the order, who also "put about his neck the royal sign;" which the emperor considered so high an honour, that he entered the city of Constance with the collar and other insignia, and wore them on all public occasions. This compliment to the English nation was the cause of great offence to the French.

In the year 1422, when Henry was before the walls at the siege of Meaux, he received the joyful tidings of the birth of a son, his queen having been safely delivered at Windsor Castle. The young prince, whose birth was the occasion of as much rejoicing at Paris as at home, was named after his father Henry, and lived to be one of the most unfortunate monarchs that were ever seated upon the throne of England. When the queen had recovered, she left the infant prince, and joined her royal husband in France.

Henry V. died this year at Bois de Vincennes; his body was brought to England, and interred in Westminster Abbey with great pomp and magnificence. His queen caused to be placed upon his tomb his statue, the size of life, the head of which, said to have been a correct likeness, was made of silver, and stolen towards the end of the reign of Henry VIII.

Henry was an accomplished prince, as well as a distinguished soldier; a contemporary foreign author says, that "he was an amateur of music, delighted in church harmony, and frequently played upon the organ." This prince was fond of reading, but he possessed a failing, which appears to have been perpetuated from his time: he read borrowed books, which he neglected to return. Two years after his decease, a petition was sent to the regent by Lady Westmoreland, praying that "The Chronicles of Jerusalem," and "The Expedition of Godfrey of Bouillon," which the late king had borrowed of her, might be restored. The prior of Christ-Church, Canterbury, had also lent to Henry the works of St. Gregory, and complains of their not being returned.

The fair widowed queen, after having performed the last pious office to the manes of her illustrious husband, appears to have acquitted herself of all her conjugal duties; for she soon became enamoured of the exterior graces of Owen Tudor, who once being ordered to dance before her, he being a courtly and handsome gentleman, in making a "turne, not being able to recover himself, fell into her lap as she sate upon a little stoole, with many of her ladies about her." The queen, after her marriage, had some of Owen's kinsmen introduced to her, of whom she had heard no very favourable report. The first who were ushered into her presence were John ap Meredith and Howell ap Lewelyn ap Howell, his cousins, "men of goodly stature and personage," but uncultivated and unlettered. When the queen had, with great pains, endeavoured to converse with them in various languages, and found that they were unable to

answer her, she dismissed them, saying that "they were the goodliest looking "dumb creatures she ever beheld."

The remains of the humane Henry VI. were removed by Richard III. from their place of sepulture in the abbey of Chertsey, and re-interred, with much pomp and funereal solemnity, in the chapel of the castle in which he was born.

Edward IV. appears to have been attached to the palace of Windsor, and resided there at various times. He improved the castle, pulled down the chapel of St. George, and commenced the rebuilding of it in a style of superior magnificence: it was not finished, however, until the reign of Henry VIII.

In the year 1470, Edward, being on a visit to the Archbishop of York at his seat at More Park, was preparing to partake of an evening entertainment: in conformity to the custom of the times, the guests were washing their hands before the supper commenced; and during this ceremony, John Ratcliffe, afterwards Lord Fitzwalter, whispered to the king privately, that the archbishop had assembled a hundred men at arms to seize his person. Edward, alarmed at the information, made a pretence to quit the company, and secretly mounting his horse, rode with the utmost speed for Windsor Castle, the usual place of royal refuge on such sudden occasions of peril.

The beautiful Elizabeth Wideville was residing with the king her husband at Windsor, when his brother George, Duke of Clarence, was sent to the Tower. The duke had, in the council-chamber at Westminster, spoken very disrespectfully of the king, and produced to the sitting lords the confessions of John Stacey, a noted astronomer, said to have been a necromancer, and of Thomas Burdet, a gentleman of Warwickshire, who had been executed for treason, and who had solemnly declared their innocence. The king, incensed at the traitorous language of the duke, immediately left Windsor, and summoned him to appear before the council at Westminster: his tragical exit soon followed.



Edward, in the year 1482, desirous of maintaining the good-will of the citizens of London, evinced his talent for the acquirement of popularity. He was then at Windsor, and sent an invitation to the lord mayor and aldermen to visit him there. On their arrival at the palace, he received them with the most flattering condescension, treated them with great familiarity, and entertained them with the pleasures of the chase. The visit being ended, they returned to London, with an acceptable present for their worthy fellow-citizens, consisting of a large quantity of royal venison.

This king was buried in a vault under the north aisle of the chapel which he rebuilt at Windsor; and in the south aisle rest the ashes of the unfortunate King Henry, whom he deposed. In the stone-work of the roof at the east end of this aisle, is a representation of King Edward IV. and Richard Beauchamp, Bishop of Salisbury, whom he made chancellor of the order of the Garter, kneeling before a cross.

The tyrant Richard III. during his possession of the crown, made one visit to Windsor, where he resided but a short time. In the second year of his reign an order was issued, under the privy seal, to hold the feast of St. George in the castle. Seven companions of the order of the Garter were elected during the government of this wicked prince: Sir John Conyers, the Earl of Surry, Viscount Lovell, Sir Richard Ratcliffe, Sir Thomas Burgh, Lord Stanley, and Sir Richard Tunstall. It is said that the distracted dowager queen fled to Windsor for refuge, with her children, in the greatest confusion, previously to her taking sanctuary in Westminster.

Henry VII. the next royal possessor of Windsor Castle, frequently held his court there. He greatly improved the castle, proceeded with the building of the chapel of St. George, and added that part to the structure next to Queen Elizabeth's gallery, which forms one of the most picturesque Gothic features of the ancient pile.

In the third year of his reign he celebrated the festival of Easter here with great magnificence and solemnity. On this occasion were present his queen, Elizabeth, the eldest daughter of Edward IV. and the lady whose hand was sought by Richard III.; the mother of Henry, the Earl of Derby, the Earl of Essex, Lord Edmund of Suffolk, Lord Nevill, Lord Morley, and Lord Bainesse. The feast of St. George was kept there the Sunday after Easter, when other noblemen were present; and the queen and the king's mother attended the ceremony, attired in the military robes of the order of the Garter.

On the next Sunday King Henry held a solemn assembly at the castle, having with him, besides the knights of the order, the Archbishops of Canterbury and York, the Bishops of Lincoln and Exeter, the Lord Chief Justice of the King's Bench, and others. Several foreign ambassadors were present in the chapel, when a chapter of the order was held. The Earl of Shrewsbury, who was installed on this day, was so charmed with the performance of the music at the mass of the Virgin Mary, that he rewarded the singers with a very liberal present. Divine service being ended at noon, the sovereign sat down to a magnificent entertainment at the high table in St. George's hall. At the right of the king the prelate of the Garter sat alone: at the table on the left of the king were placed the knights of the illustrious order; the Duke of Suffolk, the Earl of Arundel, the Earl of Oxford, the Earl of Shrewsbury, Lord Denham, Lord Woodeville, Lord Dawbney, Lord Burgh, on one side; and below them sat the dean, the register, the canons, the choir, and poor knights on each side. While the feast was continued with every kind of splendour of "household stuff and ornaments, as in the meat and services," the king retired from the banquet to his bedchamber to rest, that he might return refreshed to assist in the continuation of the fête. On this occasion there were minstrels, who recited sonnets and rhymes in praise of the king, and of the happiness of the kingdom under

such a prince. At the king's table the knights served water, Sir Davy Owen carved, Sir Charles Somerset was cupbearer, Sir William Wampage sewer, and Edward Beaupre marshal, who drew the "surnapes." After he had washed, the knights served the king of the "voyde," and other gentlemen the plate.

Windsor Castle was again the scene of princely banqueting in the year 1506, in consequence of the unexpected arrival of Philip King of Castile, and his queen, who being on shipboard, by a violent storm, which lasted eleven days, were blown into the harbour of Weymouth. There were several ships in company, most of which were wrecked or dispersed, the king's being the only one that made the harbour. News of the arrival of these illustrious strangers was sent to Henry, who immediately dispatched letters of congratulation upon their miraculous escape, with a most earnest and polite invitation that they would be pleased to make him a visit. He prepared an escort for their majesties, with every convenience for their journey, and had them conducted to his presence with as much honour and respect as could be devised on so sudden an occasion. On the 31st of January the king met them at one mile distant from Windsor, the Prince of Wales, with a grand retinue, having escorted them the greatest part of the journey. They were received in the palace with all "honour and magnificence," great expense having been bestowed upon ornaments for the bedchambers and other apartments destined for their accommodation.

On the meeting of the royal party, "their countenances were pleasant, their discourses courteous, their behaviour friendly, and their embraces mutual; all things were sweetly, delicately, royally done." The English monarch conducted King Philip into the castle, through crowds of persons in the fields, in the streets, at the gates, and in the bedchambers, in the "greatest order and best appointment, who, to their uttermost, shewed all honour and gracefulness;" which courtesies were returned in a most elegant manner by the royal

visitors. Amidst a grand display of arms and ornamental works, with bands of musicians, they were led by Henry through three bedchambers most richly and splendidly furnished and guarded, when, on entering the fourth, which exceeded the others in splendour, Philip stopped, and entreated his father, for so he called the English king, not to shew him so much state, as he felt himself unworthy of such magnificence. He was royally feasted, a table being kept for himself and his suite; and each day, by appointment, the kings met and conversed together. The castle, during this visit, which lasted several weeks, was the continued scene of banquets, balls, and other diversions, and the royal party frequently enjoyed the chase in the neighbouring parks and forests. Among other grand ceremonies, King Philip was solemnly installed in the chapel of St. George a knight of the order of the Garter.

It has been said, that Henry evinced no affection for his queen, his marriage being purely political, as by this alliance a union of the houses of York and Lancaster was formed, which happily ended the civil wars that had produced such misery to England. On the 11th of February, in the eighteenth year of Henry's reign, Queen Elizabeth died in childbed. The manuscript describing her death, says, that her "departynge was as heveye and dolorous to the king's heighness as hath been sene or heard of." It further appears that the king took with him some of the "secretest, and prevely departed to a solitary place "to passe his sorrows, and would no man should resort to him." That he felt a tenderness for her memory, may be inferred from his sending Sir Charles Somerset and Sir Richard Guildford to afford the best comfort to all the queen's servants with good and kind words. The funeral was awfully sumptuous; every bell in London tolled, and from Mark-lane to Temple-bar alone were nearly five thousand torches burning before the parish churches, "with crosses, presions, and singing antames," as the corpse proceeded for interment. The



queen died in the Tower of London, where the court was then held, and was buried in Westminster abbey.

Henry VIII. contributed to the improvement of the royal seat of Windsor, and, like his predecessors, frequently resided there. It appears that Henry was at Windsor when he composed his celebrated book "*De Septem Sacramentis*," in which he opposed Martin Luther touching the articles of indulgence, the number of sacraments, and the papal authority. This performance was presented by the Dean of Windsor, in full consistory, to the pope, who received it with great solemnity; and, by a bull which he issued, bestowed upon the king the distinguished title of *Fidei Defensor*. It is reported, that when the king was seated at dinner with his nobles, shortly after the arrival of the pope's bull, Will Somers, the king's jester, disgusted with the adulation of the courtiers upon the subject, of which Henry was already vain enough, familiarly tapped the king upon the shoulder, and said, "I'll tell thee what, my master Harry; let you and me take care of each other, and leave the faith to defend itself."

At a shooting-match held before Henry VIII. at Windsor, an archer of London, called Barlo, exhibited so much skill, that he was named on the spot by the king the Duke of Shoreditch. This title, for many years after, was held by the captain of the band of archers of London; and each division of archers in the neighbourhood was headed also by a titled chief. This Duke of Shoreditch, at a grand shooting-match, was attended by the Marquis of Clerkenwell, with hunters who wound their horns; the Marquises of "Islington, Hogsden, Pankridge, and Shacklewell," who marched with all their train fantastically habited.

The feast of St. George was kept with great solemnity and grandeur at Windsor Castle in the year 1518. At this time it was ordered by the king, the Dukes of Norfolk and Suffolk, the Marquis of Dorset, the Earls of Shrewsbury and Surry, Lord Burgavenny, and Sir Thomas Lovell being present, "that the

“ pulpit where is the picture of our Saviour on the cross, and the glass lanthorn  
“ at the top, in the king’s chapel, should be taken care to be finished; and that  
“ the whole society should, for the doing thereof with the greater expedition and  
“ ease, join in lending their helping hands.” The Duke of Suffolk, by this arrangement, was to pay forty pounds, the Earl of Arundel forty, the Earl of Surry thirty, Lord Burgavenny twenty, and several other noblemen and knights contributed twenty pounds each, to accomplish the improvements in the royal chapel.

In the fourteenth year of Henry’s reign, Charles Emperor of Germany arrived in England. One motive assigned for his visit was, his desire to be personally installed a knight of the illustrious order of the Garter at Windsor. Henry considering this as a singular honour and mark of respect, received him with great and magnificent entertainments; the king was present at the installation, and invested him with the insignia of the order of the Garter.

Henry Courteney, Earl of Devon, when a youth, was honoured by a most distinguished mark of his sovereign’s favour in the Castle of Windsor. At a chapter of the order of the Garter held for the filling of a vacant stall, the nomination was given to the king, who, by the unanimous approbation of the knights, chose this young nobleman, who was then at court. The king sent Garter, who conducted him to the door of his majesty’s chamber, from which he was led by the Dukes of Norfolk and Suffolk into the presence of his sovereign, who, not forgetting the fidelity of the noble youth, did, in the most engaging manner, “ in the way of a congratulatory oration,” declare, that he was admitted by his majesty and the knights companions for his virtues and excellent qualities. The king then holding the garter, ordered the Marquis of Dorset to fasten it about the left leg, the Duke of Norfolk assisting; the king himself put the collar upon his neck, and added the George. The young earl then, with be-

coming modesty, humbly thanked his majesty for this distinguished mark of his royal favour, and saluted each of the knights.

In his will Henry ordains his "body to be buried in the quere of the college of Windesour, midway between the statte and the high autare:" and directs "that an honourable tombe be sette up, which was then onward and almost ready." This tomb was never erected, although land to the amount of six hundred pounds was to be given to the college for the purpose.

Edward VI. during a period of dissension in the council, removed from Hampton Court to Windsor Castle, by the advice of the Duke of Somerset, the king's protector; and such was the apprehension that certain noblemen intended to seize the person of the young king, that the inhabitants of Windsor were armed for his security, as were also those of Hampton Court. It was at Windsor that the king received a letter, signed by the Chancellor Lord Riche, the Marquis of Northampton, the Earl of Shrewsbury, Sir Thomas Cheney, Sir John Gage, Sir Ralph Sadler, and Sir Edward Montague, complaining of the conduct of the protector, and recommending the king to dismiss him, and those he had set about his royal person: at the same time they ordered Bishop Paget to see that the king was served by his own domestics. The Archbishop of Canterbury and others advising the young monarch to submit to the wishes of the council, he consented, and all the duke's friends were sent to the Tower.

In the fourth year of Edward VI. the King of France being installed at Windsor a knight companion of the Garter, the King of England ordered that an "honourable and decent feast should be kept there at the said installation."

Queen Mary held her court at Windsor in the year 1554, soon after her union with Philip King of Spain. This marriage was solemnized at Winchester with great pomp and magnificence, Bishop Gardiner joining their hands. Philip was only in the twenty-seventh year of his age when he married, and Mary was

turned of eight and thirty. After the ceremony, they were proclaimed King and Queen of England, France, Naples, and Jerusalem, with many additional high-sounding and pompous titles. They were both disliked by their subjects; although it must be admitted, to the credit of the king, that he interceded in behalf of the Lady Elizabeth, and some others whom the cruel Bishop Gardiner and the fierce Bishop Bonner had devoted to destruction: by which mediation, this noble princess, afterwards Queen of England, the Archbishop of York, and ten knights, escaped martyrdom. Impelled by fear, or actuated by some better motive, Philip publicly disclaimed any participation in the cruel persecutions of the time. Their court was very thinly attended, Mary being a gloomy bigot, proud and imperious, without any exterior grace, or one agreeable mental quality; and Philip cold and reserved. It was fortunate for the nobility and gentry, that no one could approach the king or queen without having first formally demanded and obtained an audience.

Sir Antonio More was patronised by this king, who, whatever his reserve might have been to others, extended to him a most generous protection. This esteemed painter has left an invaluable legacy in the great number of fine portraits which he painted during his residence in England, not only of the royal family but of the most distinguished persons of the age. Many of these exist in a state of fine preservation, one of which (the Lady Elizabeth, when a prisoner at Hatfield,) is a portrait of the highest excellence, the countenance beaming with the intellect and spirit of its illustrious prototype.

The castle is indebted for some interesting additions to the munificence of Queen Elizabeth, whose studied pageantries often enlivened its venerable apartments, while its courts were thronged with knights and esquires, the last romantic bands who mustered under the standard of ancient chivalry. This illustrious queen passed much of her time at Windsor, and on the spacious terrace erected



by her in the north front of the castle, she generally walked for an hour before dinner, if not prevented by wind, to which she had a particular aversion: rain, unless it was violent, was no impediment to her daily exercise, as she took pleasure in walking under an umbrella in rainy weather upon this commanding and beautiful spot.

In the neighbouring park she occasionally, with more than female ardour, partook of the animating pleasures of the chase. The following letter, written by Robert Dudley at Windsor Castle, by command of the queen, and sent to the Archbishop of Canterbury, evinces her prowess in the sports of the field.

*" To the right hon'able and my singular good Lorde*

*" my L. of Cantbries Grace, geve these.*

" My L.—The Q. Matie being abroad hunting yesterday in the Forrest, and  
 " having hadd veary good happ, beside great sport, she hath thought good to  
 " remember yo<sup>r</sup> grace with p<sup>t</sup> of her p<sup>r</sup>ey, and so comaunded me to send you  
 " from her highnes a great and fatt stagge killed with her owen hand. Which  
 " because the wether was woght, and the dere somewhat chafed, and daunger-  
 " ous to be caryed so farre wōwt some helpe, I caused him to be p'boyled in  
 " this sort, for the better p'servacon of him, w<sup>ch</sup> I doubt not but shall cause him  
 " to come unto yo<sup>u</sup> as I wold be glad he shuld. So having no other matter at  
 " this p'sent to trouble your grace withall, I wyll comytt you to th' Almighty,  
 " and with my most harty comendatyons take my leave in hast.

" Youre G. assured,

" At Wyndsor, this iiii<sup>th</sup> of Sept."

" R. DUDDLEY."

Various sports and pastimes, and many feminine accomplishments of the sixteenth century, would ill accord with the superior notions of refinement of the ladies of our own time. This queen was an archer, " well skilled in bending the bow," and countenanced certain boisterous amusements, that are now

alone practised by the most worthless and debased class of society. She treated her sister Queen Mary with bull-baiting and bear-baiting; and exhibited the same entertainments to ambassadors from foreign courts. These habits of the truly great Elizabeth mark the manners of that age, and may excite the less surprise in the humane breast, when the continuance of similar barbarous sports has too recently been advocated as a national benefit by a late distinguished member of the British senate.

Elizabeth delighted in pageantries, and her loyal and happy subjects expended immense sums upon such spectacles for her gratification. She was the first English sovereign under whose auspices the drama, by salutary regulations, assumed the form of a useful establishment. Among the entertainments at Windsor Castle, the queen caused a stage to be erected, on which regular plays and interludes were performed. For the actors a wardrobe was established, and for the stage scenes were painted to suit the acts. The queen had an orchestra too, composed of "trumpeters, luterers, harpers, singers, rebecks, " vialls, sagbutts, bagpipes, mynstrels, domeflads, flutes," &c.

These dramatic exhibitions were prepared with proper attention to scenic effect: for, among other notices in the estimate of charges for three plays performed at Windsor before her majesty, there are wages, or " dicats of the officers " and tayllors and paynters," for making scenes of " divers cities and towns," and the " emperour's pallace, and other devisses." Also sums paid to " carvers, " mercers for sarsnett and other stuff, and lynen-drappers for canvas to cover the " towns withall, and other provicion for a play," &c. : and for " a maske," a rock or hill for the nine Muses to sing upon, with a " vayne of sarsnett drawn upp and " downe upon them."—" Officers and tayllors and paynters" were also employed " in making towns and charettes for the goodesses, and devisses of the hevens " and cloudes," &c.

Such scenic representations were chiefly performed by the children of WINDSOR, the children of St. Paul's, the children of Westminster, or the children of the Chapel Royal. These juvenile actors became so celebrated for their mimic skill, that whenever fêtes were given by the great, they were sent for to contribute to the entertainment.

Richard Ferraunt, master of the children at Windsor, received (12th January, 1572-3), for playing before her majesty on the preceding St. John's day, 6*l.* 13*s.* 4*d.*

10th January, 1573-4, Richard Ferraunt received, for a play at the preceding Christmas, 6*l.* 13*s.* 4*d.*

29th December, 1575, the master of the children at Windsor received, for a play on the preceding St. John's day, 10*l.*

12th March, 1577-8, Richard Ferraunt, master of the children at Windsor, again received, for a play on the preceding Shrove-Monday, 6*l.* 13*s.* 4*d.*; and by way of reward, 3*l.* 6*s.* 8*d.*

It is not known who painted the scenery for these dramatic exhibitions at the English court, although it is likely the best artists of the time were employed: for at the palace of the King of Scotland, where similar dramatic pieces were performed, the scenes were painted by no less an artist than Jameson, denominated the Scotch Vandyke; and for the elegant masques and interludes performed by command of Charles I. at Whitehall, the machinery was contrived, and the scenery painted, by the illustrious Inigo Jones.

James I. appears to have been attached to this royal seat of his illustrious predecessor. Soon after this prince arrived in London, he sent a numerous retinue of noblemen and ladies to Scotland, to escort his Queen Anne and two of his children to his new dominions. The king met them at the house of Sir George Farmer at Easton, near Towcester, and conducted them to Windsor Castle.

Prince Henry and the Lady Elizabeth were with the queen; but Prince Charles remained in Scotland, being in too delicate a state of health to travel.

It was at Windsor that the Duke of Buckingham experienced such severe marks of his indulgent sovereign's displeasure as threatened to alienate his regard from that unfortunate favourite, in consequence of the malevolent representation made to the king by the Spanish ambassador to the prejudice of the duke. Prince Charles was implicated on this occasion, the unsuspecting king having been persuaded by the Spaniard, that the Duke of Buckingham and the prince had conspired against him.

During the visit of Christian IV. King of Denmark, to England, he was entertained with sumptuous hospitality at the Castle of Windsor by James. Here were presented to the royal stranger the knights of Windsor, being all "ancient goodly gentlemen," and such as had served in the wars of the late honoured queen; who, for their services, were in their latter days "preferred to this place of rest." They were introduced to the king in their robes of purple and scarlet, with the garter and St. George embroidered thereon. The Danish monarch was much struck with their venerable appearance, made them a pious and complimentary oration, and munificently added to their pensions. These were denominated King James's Knights of Windsor.

The ill-fated Charles I. previously to the commencement of his misfortunes, frequently resided at Windsor, and, like many of his royal predecessors, made it his place of retreat in times of civil commotion. To its sanctuary he retired from the insults of a tumultuous populace in the winter of 1642: at which time the committee of the House of Commons followed the king from Westminster to Windsor in boats, guarded by a great number of watermen, and there prevailed upon his majesty to desist from his prosecution of the impeached members.



The castle, shortly subsequent to this, was possessed by the republican General Sir William Waller, who held his quarters there with four thousand horse and foot. General Fairfax, in the year 1645, lay at Windsor with his army, and from thence despatched the too successful Cromwell with the detachment of horse that did such fatal execution upon four regiments of the king's cavalry. It was also at this castle that Cromwell and Ireton, and the other puritanical rebel officers, after "seeking the Lord," drew up the audacious remonstrance, which they sent to the parliament, demanding that the king should be brought to justice, and that the Prince of Wales and Duke of York should be proclaimed traitors, unless they submitted within a limited time.

In the latter end of the year 1648 Windsor Castle was destined to receive the unfortunate monarch, who was conducted thither a prisoner by Colonel Harrison, his armies being defeated and dispersed, his friends ruined, and his sacred person insulted. Here the royal captive remained while the vile remnant of the House of Commons was preparing for that mockery of justice, which formed part of the tragedy of 1648-9.

After the murder of the king, Windsor Castle became the prison of the Earl of Norwich, the Lord Capel, and the Duke of Hamilton; at which time the loyal, the dignified Capel treated the miscreant Ireton with that haughty contempt which his perfidious and unsoldierlike conduct towards the prisoners in the royal cause merited, but which it is probable brought the gallant nobleman to the scaffold.

Prince Henry, the elder son of King James, who died in his nineteenth year, was a youth of elegant mental endowments; he cultivated the study of the arts and sciences, and began to collect a gallery of pictures, which formed the nucleus of the magnificent collection that graced the palaces of the enlightened King Charles. Such noble monuments of human genius were an abomination to the

Puritans : the pictures, and other treasures of art, were sold by Cromwell and his adherents, and banished the country. So hateful was each vestige of art to these saints, that they defaced every ingenious work that their rapacity could not dispose of as plunder. Church ornaments were defaced, painted glass windows demolished, sacred altars were turned into sutlers' tables, and the consecrated temples themselves converted into stables by these profane reformers.

Charles was not only a scholar, but possessed a more than ordinary knowledge of the liberal arts; he was perfectly acquainted with the merits of every school of painting, was an excellent judge of architecture, and well skilled in the history and value of medals. He was a generous benefactor to the professors of painting, and encouraged the most celebrated foreign masters to reside in England, that his subjects might benefit by their instruction, and be excited to emulate them in these elegant pursuits. The collection of this enlightened king was the admiration of Europe; and, after his death, foreign princes were eager to enrich their cabinets with the works which his superior taste had selected for his own. The pictures which formed that part of the royal gallery called the Mantua Collection, alone cost the king 80,000*l*. The Lord Abbot Montagu, almoner to Queen Henrietta, and many other noblemen and gentlemen, had presented the king with paintings.

One of the first acts of Oliver Cromwell and his adherents, after the death of the king, was the disposal of the pictures, statues, tapestry hangings, and other splendid ornaments of the royal palaces. Among the distinguished purchasers of this valuable plunder was the Cardinal Mazarine, who had basely courted Cromwell during the life of King Charles, and who now gave large sums for the rich goods and jewels of the rifled crown, and decorated his palace at Paris with the superb beds, hangings, and carpets of the royal mansions of England.

The ambassador from Spain, Don Alonzo de Cardenas, having, during his residence here, malignantly enjoyed the persecutions of the English king, purchased after his death a number of the finest pictures in the royal collection, and sent them to Madrid, where they now remain within the walls of the Escorial.

Christina Queen of Sweden purchased from these plunderers several pictures of great price, and many of the choicest medals and jewels.

The Archduke Leopold expended large sums for many of the best pictures, which were sent into Germany. Some splendid and rich tapestry, wrought for Charles when Prince of Wales, was also purchased by Leopold, which found its way again into England, being repurchased at Brussels for the sum of 3000*l.* by Frederic Prince of Wales, the father of his present Majesty.

The greater part of the royal collection was appraised and sold by order of the parliament, several paintings belonging to which produced higher sums than those at which they were valued.

The pictures at Wimbledon and Greenwich, amounting to one hundred and forty-three in number, were appraised at 1709*l.* 19*s.*

Pictures at the Bear Gallery and some in the Privy Lodgings at Whitehall, in number sixty-one, appraised at 2291*l.* 10*s.* Among these were the Cartoons by Raphael, which sold for only 300*l.*; when a picture of the *Nativity* by Julio Romano fetched 500*l.*

Pictures at Oatlands, in number eighty-one, appraised at 733*l.* 18*s.*

Pictures at Nonsuch-House, in number thirty-three, appraised at 282*l.*

Pictures in Somerset-House, with those which came from Whitehall and St. James's, in number four hundred and forty-seven, appraised at 10,052*l.* 11*s.* Among these a *Sleeping Venus* by Titian sold for 1000*l.* and a *Madonna* by Raphael sold for 2000*l.*

*Venus de Pardo* by Titian sold for 600*l.*; it was appraised at 500*l.* This and a great number of the finest pictures sold in the same proportion.

Pictures at Hampton Court, in number three hundred and thirty-two, appraised at 4675*l.* 10*s.* In the committee-rooms at the parliament-house were pictures valued at 119*l.*

Pictures at St James's, in number two hundred and ninety, appraised at 12,049*l.* 4*s.* Among these, two pictures of the same subject, *Flaying a Satyr*, sold for 1000*l.* each. *Hercules and Cacus* by Guido Bolognese sold for 400*l.*

The statues in Somerset-House belonging to King Charles were appraised and sold by the council of state.

In the gallery one hundred and twenty pieces of sculpture, 2387*l.* 3*s.*

In the garden of Somerset-House twenty sculptures, 1165*l.* 14*s.*

At Greenwich two hundred and thirty statues, 13,780*l.* 13*s.* 6*d.*

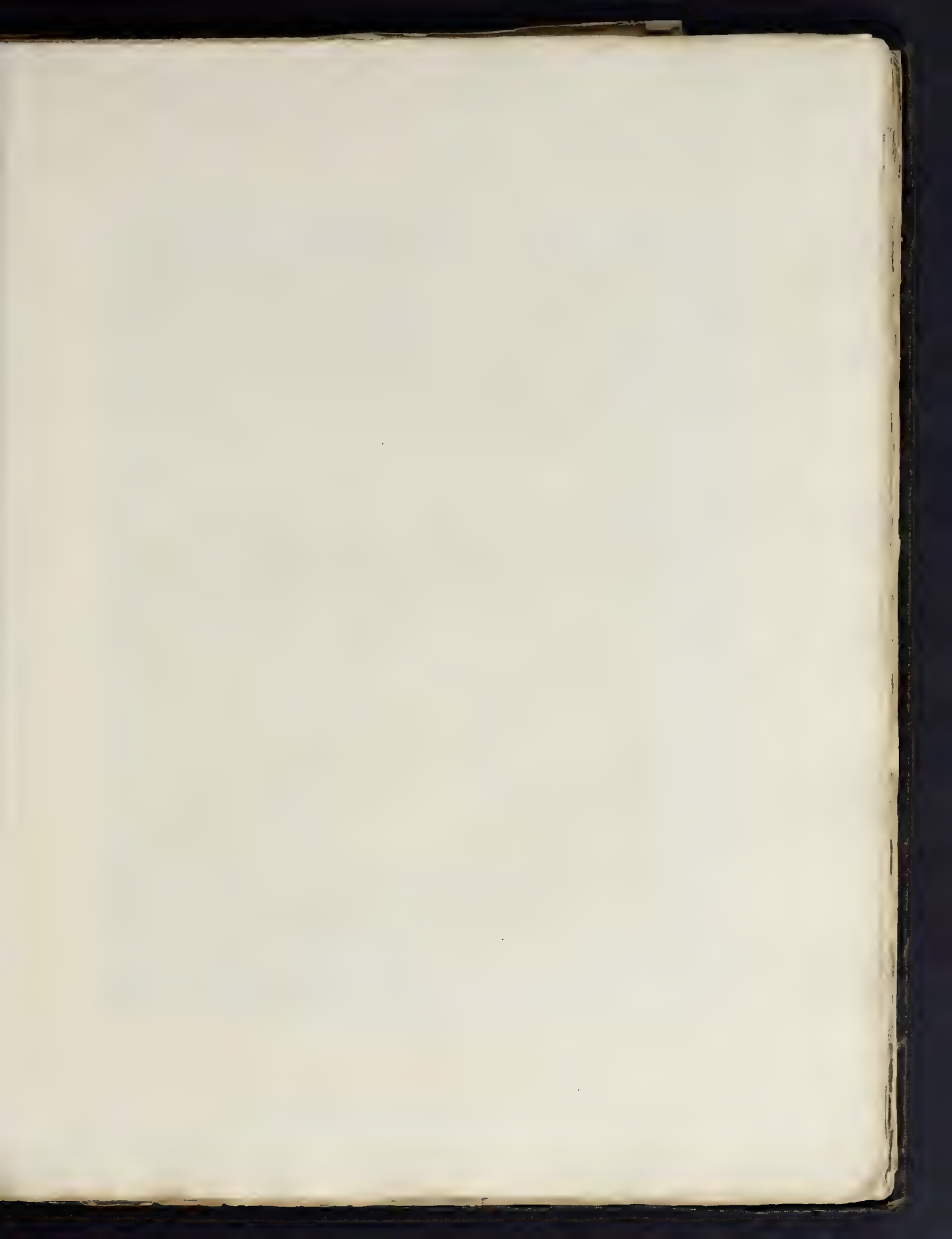
In the armory of St. James's twenty-nine pieces of sculpture, 656*l.*

A considerable number of the splendid pictures of George Villiers, Duke of Buckingham, when the estates of that family were seized by the parliament, experienced the fate of the royal collection.

One part of this gallery had been collected by the great Rubens, for which the duke paid him 10,000*l.* Sir Henry Wotton, when ambassador at Venice, purchased many valuable pictures for his grace. That this collection must have been magnificent, may be inferred from what escaped the rapacity of the parliament. There were left nineteen by Titian, seventeen by Tintoret, twenty-one by Bassan, two by Julio Romano, two by Giorgione, thirteen by Paul Veronese, eight by Palma, three by Guido, thirteen by Rubens, three by Leonardo da Vinci, two by Correggio, and three by Raphael, and many others by esteemed masters. These had been preserved by Mr. Traylman, an old servant of the duke's establishment, and were sent to Antwerp, to be sold for the benefit of the young Duke of Buckingham, then in exile. Thus was England deprived of these invaluable treasures by the barbarous ignorance of a puritanical faction.

During the civil wars Windsor suffered in common with other places that







had the ill fate of becoming a rendezvous for the parliament armies. The beautiful and ancient chapel of St. George had its sculptured ornaments mutilated, its painted windows destroyed, and was by these profane *Christian* soldiers used as a stable. The castle, although the occasional residence of the Lord Protector, was so changed and so dilapidated, that King Charles II. determined to repair the whole; and to give it additional splendour, employed the best painters, carvers, and other decorators of the time, to enrich the apartments with their united skill. These alterations appear to have been executed under the direction of Sir John Denham, master of the works; Sir Christopher Wren, his coadjutor and successor to that office, and Baptist May, surveyor of the works to Charles II.

The upper ward at this time was materially changed, the windows were made of equal dimensions, and altered from the Gothic to a style incompatible with the character of the building; the whole, with the equestrian statue of this monarch in the centre of the ward, although grand, from its spaciousness and apparent regularity, produced an incongruous effect.

The equestrian statue in brass of Charles II. in this ward, was erected at the expense of Tobias Rustat, for many years yeoman of the robes to the king, both during his exile and after the Restoration: another bronze statue of his royal master he caused to be placed in the middle of the great court in Chelsea Hospital; and a bronze statue of his unfortunate brother, James II. in the Privy Gardens, Whitehall. The statue at Windsor, with its subsequent alterations, cost this grateful servant 1300*l.* that at Chelsea 1000*l.* and the statue of James 1000*l.* Rustat was a benevolent man, and a munificent patron of learning, who generously feeling for youth of liberal sentiments not possessing the means to acquire a competent subsistence at the universities, bestowed a considerable part of his fortune upon young students at Oxford and Cambridge. He founded

eight scholarships at Jesus College, Cambridge, for the orphans of indigent clergymen, and gave 1000*l.* to be applied to the uses of thirteen poor fellowships at St. John's, Oxford; also a considerable sum for the augmentation of poor vicarages in Leicestershire, and an annuity to six widows of orthodox clergymen for ever. These formed but a part of his benevolences. He died in the year 1693.

King Charles having imbibed a considerable portion of foreign taste during his exile, determined, soon after his restoration to the throne, to make great alterations in the Castle of Windsor, and to fit up the apartments in imitation of the gorgeous splendour which prevailed in the palaces on the continent.

The style of internal decoration in the mansions of the great in England had been improving in grandeur during the two preceding reigns. Under the patronage of James I. a manufactory of tapestry had been established at Mortlake, conducted by Sir Francis Crane, from the looms of which the most superb hangings were wrought in imitation of the designs of eminent painters. These supplied decorations for the apartments at Windsor Castle, Hampton Court, Whitehall, St. James's, Nonsuch, Greenwich, and other royal seats, and at the mansions of the principal nobility. King James gave 2000*l.* towards this establishment at Mortlake, and Charles I. for a debt of 6000*l.* due to Sir Francis Crane, granted him an annuity of 1000*l.* and a further sum of 2000*l.* annually for ten years, for the advancement of his manufactory. To so great a degree of excellence had this ingenious art arrived, that the pictures of the first masters were copied with fidelity and spirit by the loom. Some of the subjects produced considerable sums; Williams, Archbishop of York, paid to Sir Francis 2,500*l.* for the four Seasons, and many other distinguished persons gave large prices for similar works.

Charles II. appearing desirous to restore this manufactory, which had been suppressed by the commonwealth, invited over Verrio, a Neapolitan artist of exuberant fancy, to make designs for its looms: but the king changing his mind,



retained him to paint the ceiling and walls of his palace at Windsor; a most fortunate circumstance for Verrio, as he found in his royal master a kind and generous patron, who not only rewarded him liberally for his works, but appointed him head-gardener at Windsor, and allowed him a house in the park.

Verrio was extravagant and imprudent; he kept a splendid table, and was constantly in debt. After the death of the king, he met another liberal patron in the Earl of Exeter, by whom he was employed at Burleigh for twelve years. In the neighbourhood of Stamford, his prodigality left him no good reputation, although the earl allowed him a handsome salary, provided him with a table, a coach, and several servants. He appears also to have been on very easy terms with his indulgent master the king, with whom he presumed to be jocular when he wanted money to support his extravagance. The king on one occasion, in answer to his application, said, "Why, Verrio, you received but lately an advance of a thousand pounds; you spend more money than would keep my family."—"True, sire," answered Verrio; "but does your majesty keep an open table, as I do?"—On the same occasion he had the effrontery to say, "I am so short of in cash that I am not able to pay my workmen\*, and your majesty and I

\* Verrio had several assistants in these works, among whom were Louis Laguerre, Sheffers of Utrecht, and Lanscroon: the first of these is coupled with his employer in that unpropitious line of Pope—

"Where sprawl the saints of Verrio and Laguerre."

Verrio outlived his faculties for painting, and received a pension of 200*l.* a year from the good Queen Anne. He died at Hampton Court in 1707.

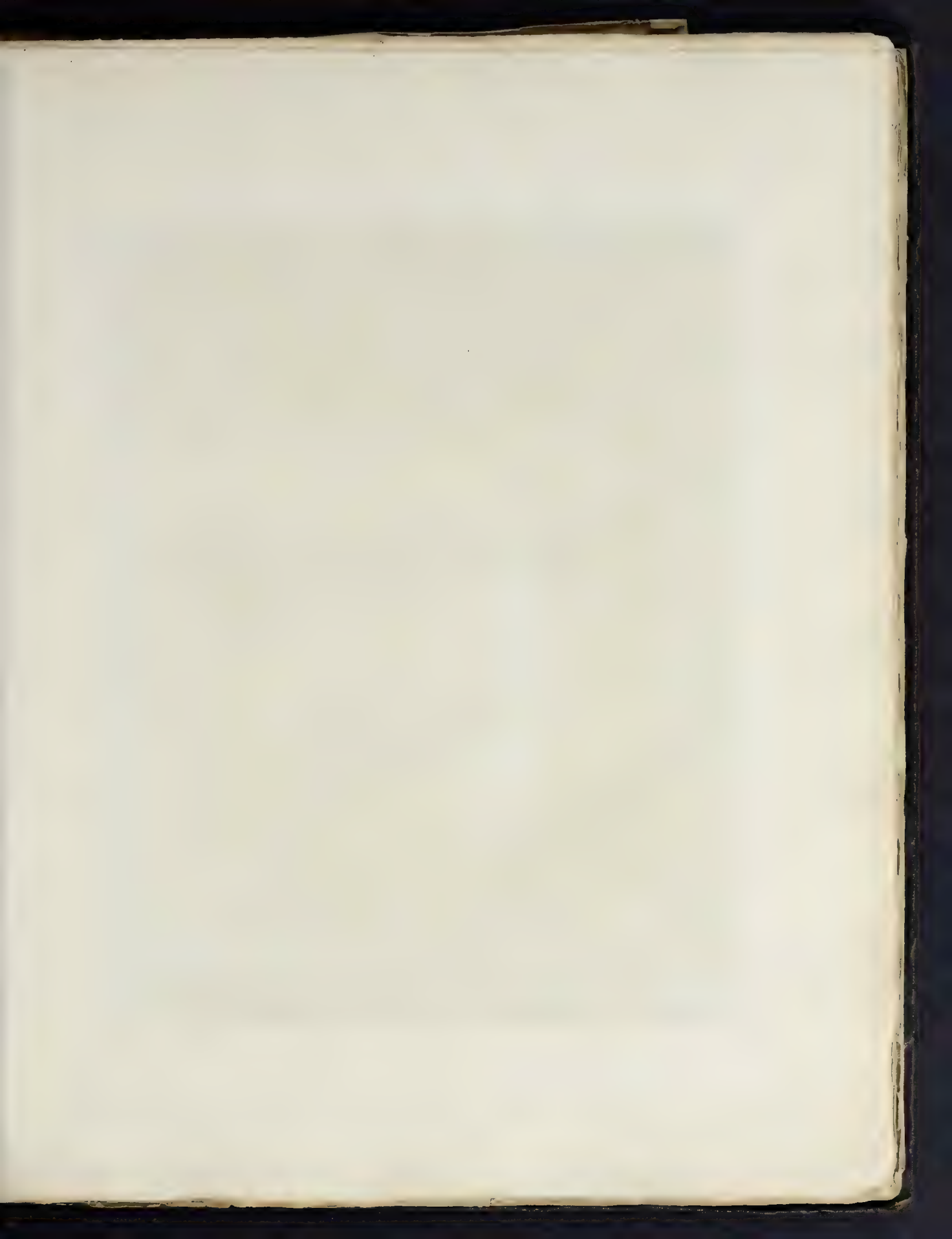
His able coadjutor, Grinling Gibbons, too had the assistance of ingenious artists in his department: these were Selden, a pupil of his, who lost his life at Petworth in generously attempting to save a curious carving of his master's, when that seat was on fire;—Watson, another disciple; Dievot of Brussels, and Laurens of Mechlin, all skilful carvers. Gibbons died in Bow-street, Covent-Garden, in 1721.

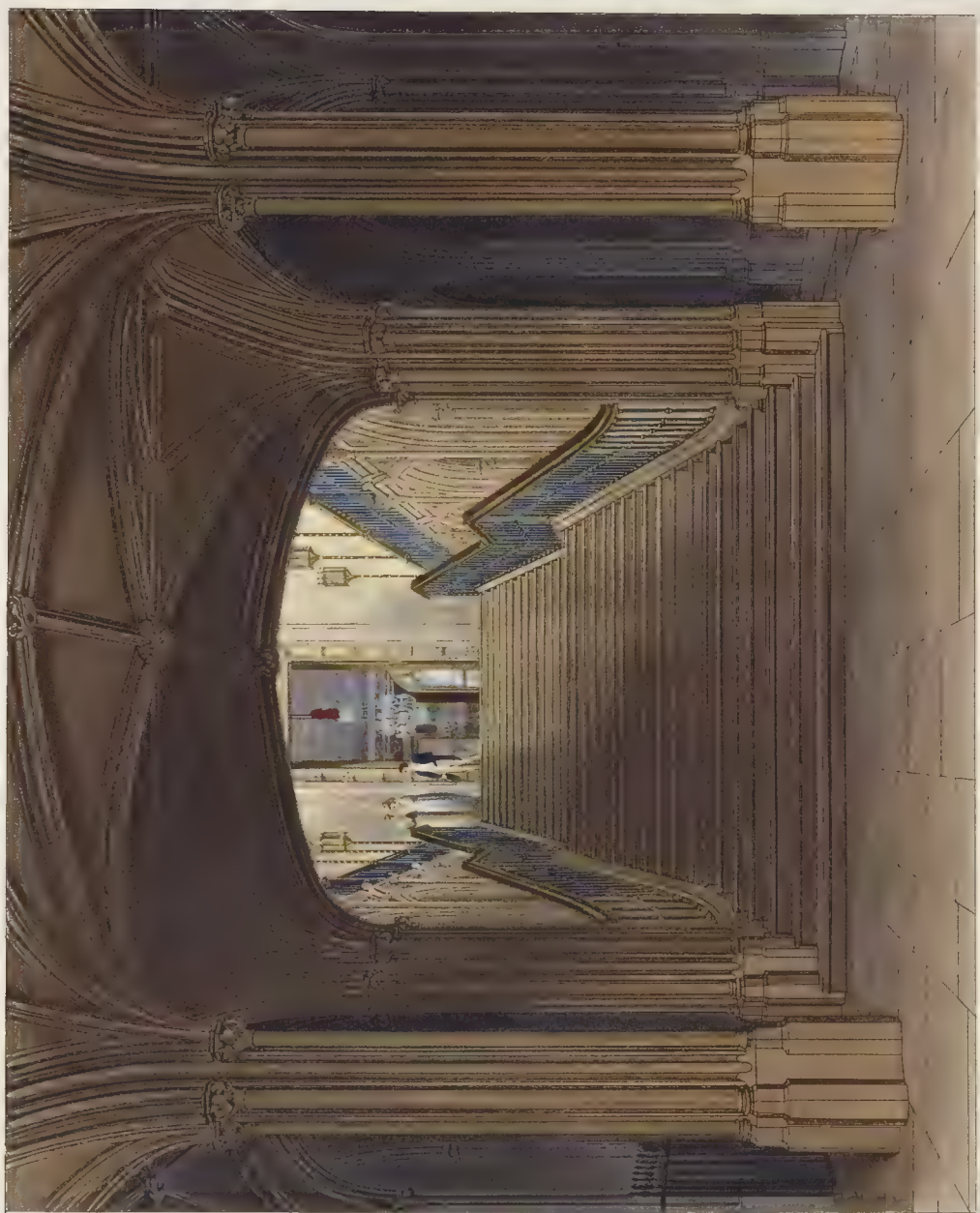
"have learned by experience, that pedlars and painters cannot give credit long."

The good-natured frankness of the king led him to smile at these sallies from ingenious and eccentric men. The reign of Charles was the age for humourists, and Verrio was a wag who perpetuated his private pique, without respect to persons, by making those who had given him offence to personate demons, or sensual characters, in the allegories which his prolific pencil designed. At Chatsworth, where he was employed to paint the History of Mars and Venus, he borrowed the countenance of a dean for a Bacchus bestriding a barrel: with equal audacity he introduced a metropolitan bishop in a picture; and Windsor Castle displays some similar instances of his rudeness and his wit.

Grinling Gibbons, another artist possessing extraordinary talent in his department, was patronised by the king, and had a large share in the improvements at Windsor Castle: much of the beauty and grandeur of the state apartments is derived from his ornamental carvings in wood, which display a rich invention and exquisite skill in a profusion of groups of fish, fowl, fruit, and flowers, and various other ornaments, in the purest taste. The chapel of the castle abounds with his elegant works, and many carvings, serving as *bordures* to the pictures in the royal collection, the labour of his hand, possess sufficient merit to excite the admiration of every connoisseur. Lord Orford, the biographer of Gibbons, elegantly expresses an opinion of his happy talent. The noble author says, "He gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with the free disorder natural to each species."

Nearly the whole of the improvements that were designed by King Charles were completed under his direction; some of the state apartments were hung with





*Interior*



tapestry, and most were adorned with pictures and other rich furniture. No sovereign since the illustrious Edward III. had expended so much upon the castle as Charles II. nor had any prince shewn so great an attachment to the spot; for here the social monarch spent his summer months, surrounded by a court more distinguished for levity and wit, than for those moral qualities, without which the charms of wit, aided by every external grace, can add nothing to the dignity of a throne.

Few alterations were made in the castle by succeeding princes worthy of recording, until those which have been done of late by his present Majesty; excepting that a painted staircase was begun by Sir James Thornhill in the latter part of the reign of Queen Anne, and finished by the same artist by command of George I. This staircase, and another which was viewed through a large circular aperture in the upper part, had a grand and imposing effect, being adorned with a profusion of allegories and much rich ornamental design, painted in umber and heightened with gold, in imitation of bronze. These were removed in 1800, and on the space which they occupied the present magnificent Gothic staircase was erected for his Majesty by the late Mr. Wyatt. This grand approach to the state apartments is situated in the north angle of the upper ward, and includes a porch leading to a vestibule divided by a centre and two sides, vaulted in a style of rich Gothic. From this porch to the commencement of the stairs is forty-five feet, the centre division is fourteen, and the sides each seven feet wide; their extent one hundred and eight feet: in these are niches with Gothic canopies of tabernacle-work. The stairs are divided into two flights, the first of nineteen, the second of fifteen steps. There is a gallery in front, and one on each side; the front gallery is twenty-eight feet in length, the side galleries each forty-seven feet. The balustrades to the staircase and galleries are elegantly designed, and executed in iron bronzed, with bases and capitals of burnished brass.

The staircase is inclosed within lofty walls, and terminates in a lantern, nearly one hundred feet from the base, richly ornamented with Gothic tracery. All the ornaments of this elegant new structure are strictly appropriate, and were executed by Mr. Bernasconi. At the top of this staircase the extensive suite of state apartments commences; the first of which is

THE QUEEN'S GUARD-CHAMBER;

a well-proportioned apartment, forty feet in length, and rather more than twenty-seven in breadth, with oriel windows at one end: these, with a subdued light admitted through a Gothic window at the opposite end partly obscured by the staircase, produce together a most picturesque effect upon the painted ceiling and the walls. The pannels of this chamber are of wainscot; the upper parts are decorated with arms tastefully arranged in various forms, composed of pikes, half and quarter pikes, carbines, bayonets, pistols, bandoleers, and some detached pieces of ancient armour for horse and foot. As a centre to one division are a star and garter; the initials C. R. are interspersed among others: these ornaments are carved in lime-wood.

The painted ceiling represents Britannia, with her attendant deities; she is seated upon a globe, receiving offerings from four female figures, emblematic of Europe, Asia, Africa, and America. In the corners of the cove are Juno, Mars, Venus, and Minerva, with their attributes, and other heathen deities, interspersed with suitable poetic imagery. Round the centre division are the signs of the zodiac. The principal group, being relieved upon a blaze of light in the heavens, has an imposing effect upon the spectator.

Rubens had designed a series of allegorical subjects, which he painted on the walls of the gallery of the Luxemburg Palace, wherein he introduced Henry IV. of France, and Mary of Medicis his queen, accompanied by celestial beings; and on the ceiling of the Banqueting-House, Whitehall, the same painter seated



St. James's Church, London

Painted by J. M. W. Turner







James I. in the heavens. In imitation of such authority, Verrio, in his allegorical paintings on the ceilings of Windsor Castle, frequently introduced his patron, Charles II. and his Queen Catherine: in this subject he has complimented her majesty by making her personate Britannia. Verrio was afforded in this chamber the first opportunity of displaying his abilities for the king, and it may be inferred, with rare felicity, as he was employed to decorate all the ceilings of the palace, a work that found him and his assistants employment for many years.

It was his present Majesty's intention to have altered the chapel of the castle, which had been used from the time of King Charles, by whom it was built, to the Gothic style: to prepare for which some of the pews were removed to the Queen's guard-chamber, which was fitted up as a temporary chapel for the royal family, wherein divine service has since been performed every Sunday forenoon.

Over the chimney-piece in this chamber is an equestrian portrait of George Prince of Denmark, painted by Michael Dahl, with shipping introduced in the distance by the pencil of Vandewelde. This is an esteemed likeness of the husband of Queen Anne, and is in excellent preservation: the dress of the prince is rich, and is decorated with the Garter; the caparisons of the horse are also sumptuous: as a picture, however, it has little to recommend it but its clearness and careful finishing.

Dahl was a native of Stockholm, and met with some encouragement on his first arrival in England, when a young man. He quitted this country, and travelled to France and Italy, became principal painter to the famous Christina Queen of Sweden, and after an absence of thirty-three years, returned to England, when he became a competitor for fame with Sir Godfrey Kneller, and obtained, as well as that painter, the countenance of Queen Anne and Prince George. Kneller painted the portrait of Dahl, and it appears that they lived on an amicable footing: for Dahl was in easy circumstances, amiable and modest;

and Kneller, though vain, was generous. Dahl was generally esteemed, and died at the advanced age of eighty-seven, and was buried in St. James's church, Westminster, in 1743.

#### QUEEN'S PRESENCE-CHAMBER,

the allegorical painting on the ceiling of which represents Queen Catherine, attended by the cardinal Virtues : she is seated beneath a curtain spread by Time and supported by Zephyrs ; Fame is sounding her trumpet, and proclaiming the happiness of Britain. Below these groups, Justice is employed in driving away Sedition, Envy, and other evil Genii.

At the upper end of this apartment is a throne of deep crimson velvet, with the initials C. R. embroidered in silver ; beneath which are a chair of state and two stools of the same velvet, with silver fringe : these stand upon a platform covered with a Persian carpet. The dimensions of this room are, forty-nine feet three inches in length, by twenty-three feet six inches in breadth.

A portrait of Albert Duke of Saxony on horseback, painted by Rubens, hangs upon the panel at the opposite end of this chamber. The duke is represented in dark armour, mounted on a speckled grey charger, with flowing mane and tail : the horse is finely foreshortened, and painted in a masterly style. The conduct of light in this picture shews Rubens's great knowledge of effect, as it spreads obliquely on the rider and the horse with magical power ; and although there is no positive colour visible in any part of the picture, yet it is rich and harmonious. Much of the grandeur of the composition depends upon the low horizon under which the distant landscape appears, thereby allowing the equestrian group to occupy the whole space upon the sky.

On the right of this is a celebrated family picture of King Charles I. Henrietta his queen, with the royal infants Prince Charles and the Duke of York. The king is seated in a chair of state, in an elegant Spanish dress of black satin,



St. John's Church, London







with a cloak of the same, on which is embroidered a large silver star; sleeves slashed at the shoulders with pale pink, and the robe lined with the same; stockings of silk, and white satin shoes, fastened with large white roses: he is decorated with the George and Garter. The queen is seated by his side, dressed in rich citron-coloured satin; the Duke of York in her arms, in a white robe. Prince Charles is leaning on the knee of the king, whose right hand rests on a table, on which are the crown, globe, and sceptre. The back-ground is composed of columns, with rich orange damask curtains; and Whitehall appears in the distance. This picture is esteemed one of the happiest productions of the pencil of Vandyke, the grouping of the figures being simple and unaffected, the likenesses faithful, the dresses elegantly designed, the colouring harmonious, and the execution happily uniting the most spirited penciling with the highest finish.

Within a frame exquisitely carved by Gibbons, over the fire-place in the centre of this room, is a whole-length picture of James I. painted by Vandyke: but this is a posthumous portrait, the likeness copied, perhaps, from Vansomer, Jameson, or some other painter of the time of James. This portrait has an air of dignity, which other painters have not given to the king, nor which belonged to the figure of James. Vandyke, like the great Reynolds, possessed the power of dignifying a resemblance by an abstract grand view of nature, to which feeling his art was so subservient, that his portraits were never inferior, but commonly superior to their prototypes.

On the right of this is another portrait of his royal patron, Charles I. by Vandyke; the king is mounted on a white horse, Monsieur de St. Antoine, his equerry, on foot, holding his majesty's helmet. Vandyke was celebrated for his skilful imitation of armour: he has here represented the king in a suit admirably painted, over which is the Garter suspending the George. The horse is drawn

with a justness of proportion which shews, that the painter's art was not confined to the representation of the human form; the head is anatomically correct. The king is gracefully seated, holding a truncheon in his right hand, which rests on the saddle; the saddle-cloth is rich; the bridle and stirrup-leathers are of scarlet leather and gold. The horse is in motion, coming forward from under an arch, to which is appended festooned drapery. The head of King Charles in this picture appears to have been cut out, perhaps by some person formerly attached to his court, when the royal collection was publicly announced for sale; and after the Restoration it might have been replaced. By careful observation, a space may be traced round the countenance where the piece is let in. Lord Orford was of opinion, that this head was not the work of Vandyke, guessing probably from the seam; but on the concurrent testimony of artists of ability, who examined the picture before it was placed in its present situation, the whole may be pronounced the work of Vandyke, excepting the colour which was matched to hide the seam.

Over each door of this apartment is a whole-length portrait of a Princess of Brunswick; which pictures might be mistaken for each other, their general appearance being so similar: they are represented in white satin, with long slender waists, small hoops, ruffs of rich lace, and diamond ornaments on the left breast. The costume of these pictures being of earlier date than that ascribed to them (1699), warrants the supposition, that they were the works of Daniel Mytens, who painted several portraits of princes and princesses of the house of Brunswick-Lunenburg. Mytens was living at the Hague in 1656, when he painted part of the ceiling of the town-hall there. This esteemed artist was contemporary with Vandyke, and these pictures of the Princesses of Brunswick, if not by him, were executed by no mean hand.

## QUEEN'S AUDIENCE-CHAMBER.

Verrio has again introduced Queen Catherine in the character of Britannia in the allegorical painting upon the ceiling of this apartment; she is seated in a car drawn by swans towards the temple of Virtue, and accompanied by Pomona, Flora, and other gay goddesses. The subservient decorations of the ceiling are richly heightened with gold.

These flattering compliments bestowed upon her majesty by King Charles cost him little more than the paint; a moderate share of his affection would have been accepted by the injured queen, as a more grateful offering than such personifications, even had they extended to all the celestial beauties and all the cardinal virtues.

The education of Queen Catherine had not fashioned her manners for the court over which she was destined to preside: "they retained," says her biographer, "a strong tincture of the convent, and were but ill formed to please, much less to reclaim, the polite and dissolute Charles." She imprudently gave offence, for a length of time, by refusing to conform to the English dress; nor would she be attended by English ladies, but was surrounded by formal duennas, who were constant subjects for the ridicule of the lively courtiers. To one of the mistresses of the king she behaved with that haughty disdain which she thought became her dignity and virtue, but afterwards changed her deportment to the same person, and treated her with unbecoming familiarity. These and other concessions, which must have been painful sacrifices for a virtuous mind to make, had at least some good effect upon the king, for he treated her with public marks of civility and respect.

The queen brought in her retinue from Portugal, if the lively Count Hamilton may be credited, besides the Countess de Panetra, her lady of the bed-chamber, "six frights, who called themselves maids of honour, and a duenna,

“ another monster, who took the title of governess to these extraordinary beauties.” Added to these were “ six chaplains, four bakers, a Jew perfumer, and “ a certain officer, probably without an office, who called himself her highness’s “ barber.”

Catherine survived the king, and, as queen dowager, resided at Somerset-House until the year 1692; when she returned to Portugal, taking with her several valuable pictures which had formed part of the royal collection.

Over one of the doors of this apartment is a whole-length portrait of Frederic-Henry, Prince of Orange, painted by Gerard Honthorst. The prince is represented in a cuirass, beneath which is a jerkin trimmed with silver lace, with sleeves richly embroidered in imitation of mail; he has a collar and cuffs of lace, is decorated with an order suspended by a black ribbon, and has on high boots of buff leather. This interesting portrait is painted with great clearness and precision, and is in excellent preservation.

Frederic-Henry, Prince of Orange, was grandfather of King William III. of England; he was a distinguished general, and celebrated for obtaining several important victories with the loss of but few men; and was held in such high esteem by the army, that he was called “ the father of the soldiers.” He died at the Hague in 1647.

A whole-length portrait, by Honthorst, of William Prince of Orange, son of Frederic-Henry, occupies the space over another door in this chamber. This picture represents the prince when a boy, in a Spanish costume of violet-coloured satin, with collar and cuffs of rich lace; he wears a hat with feathers of pink and white, and buskins of buff leather lined with red.

This prince was married, before he had completed his fifteenth year, to Mary, the eldest daughter of Charles I. who had not completed her eleventh year. The marriage was celebrated at St. James’s Palace in 1640-1. William succeeded



to his father's honours and commands in 1648, and acquired a character for courage, ambition, and enterprise. He died in the twenty-fourth year of his age. William, our illustrious king, was the posthumous son of this prince.

Another well painted whole-length portrait of a distinguished soldier forms one of the ornaments of this room. This is also from the pencil of Honthorst, and represents Prince Rupert, in a Vandyke dress, over which is a cuirass; the sleeves and breeches are of murrey-coloured satin, and slashed with white; cuffs and collar of rich lace.

Soon after the commencement of the civil war, Prince Rupert came from Holland, and offered his services to his uncle, Charles I. The military exploits of this prince in the royal cause proved him a hero, but his want of discretion prevented him from acquiring the reputation of a good general. His unaccountable surrender of the city of Bristol to Fairfax, gave King Charles so much displeasure, that he deprived him of his appointments and dismissed him from his presence. He obtained the favour of Charles II. by whom he was employed, and acquired great glory by his valour in several naval actions. His reputation was not derived alone from his intrepidity in war, he was an excellent chemist, a good mechanic, and was complimented by foreign artists for his skill in painting. The discovery of the art of engraving in mezzotinto is ascribed to him, the hint for which he is said to have taken from perceiving a soldier scraping a rusty fusil. Wallerant Vaillant, a painter whom he maintained, assisted him in his experiments, and the prince executed the first engraving in this new art. Many of his latter years were passed in Windsor Castle, of which he was governor; and here he employed himself in the prosecution of chemical and philosophical experiments. He was a member of the Royal Society, and received the thanks of that scientific body for his valuable communications in natural philosophy. The prince died at his house in Spring-Gardens, November 29, 1682.

A fine portrait of Anne Duchess of York, painted by Sir Peter Lely, holds the next place in this apartment: she is seated at the base of a column, dressed in a deep citron-coloured satin; there are dignity and mildness of expression in her countenance, and the picture is very harmonious.

This lady, the elder daughter of the Lord Chancellor Clarendon, possessed a fine understanding, was beautiful and accomplished. When the queen dowager, mother of the Duke of York, discovered that her son had married Miss Hyde, she expressed her disapprobation in very severe terms: but the anger of the queen bore little proportion to the vengeance of the lord chancellor on occasion of the match. The indiscretions of Miss Hyde before her marriage were highly censurable; yet, such was her prudence and circumspection after her elevation, that the royal family and her father became reconciled, and she lived to make the best expiation for her errors, by deserving, what she had the felicity to obtain—universal esteem.

Over the chimney is a whole-length portrait of Anne of Denmark, queen of James I. painted by Vansomer. The bad taste visible in this portrait is made more evident by a comparison with the whole-length of her daughter-in-law, which occupies the next space upon the wall of this apartment. Queen Anne is attired in a formal ruff, with her hair frightfully dressed, a long waist, and a preposterous farthingale. After the treaty of marriage was settled, she embarked for Scotland, to meet her destined spouse, but being overtaken by a succession of turbulent storms, the ship was driven into Norway. The king, impatient to receive his bride, and happening to believe in demonology, naturally ascribed these hurricanes to the malignancy of the Danish and Scottish witches: his majesty's sagacious courtiers and others falling into the same opinion, several miserable wretches were apprehended, tried, and executed, for causing this hurly-burly of the elements!

There is also in this room a whole-length portrait of Henrietta Maria, Queen of Charles I. painted by Vandyke: she is drawn in white satin, her neck exposed, and her arms ornamented with pearl bracelets. The elegant mind of Henrietta wrought a reformation in female costume, and the taste of her husband was congenial; every portrait of Henrietta is graceful, and those of Charles are dignified. Vandyke, their favourite painter, has recorded these improvements of the fashion of the age: a circumstance not unworthy the notice of the most philosophic historian; for the example of the king and queen gave the last finish to good-breeding, theirs being the most polished court in Europe. The air of this portrait is easy, and the countenance engaging: yet the picture is not so interesting, nor so well painted, as a half-length figure of the queen by the same artist, in another apartment of the castle.

Henrietta Maria, daughter of the illustrious Henry IV. of France, was married to King Charles, at Canterbury, in the year 1625. This union appeared to promise much felicity, but their evil destinies changed their days of happiness to years of sorrow, memorable for a series of events so truly tragical, as to have excited and extended the sympathies of mankind even beyond the generations of the royal sufferers.

The most splendid preparations were made for the nuptials of this royal pair; no retinue ever left England equal to that which was sent to Paris to escort Henrietta to this country, at the head of which was Villiers Duke of Buckingham. His grace had on the occasion "seven rich suits, embroidered and laced with silver; besides one rich white satin uncut velvet suit, set all over, both suit and cloak, with diamonds, of the value of eighty thousand pounds; also a sword, girdle, hat-band, and spurs with diamonds; another rich suit of purple satin embroidered all over with rich orient pearls, of the value of twenty

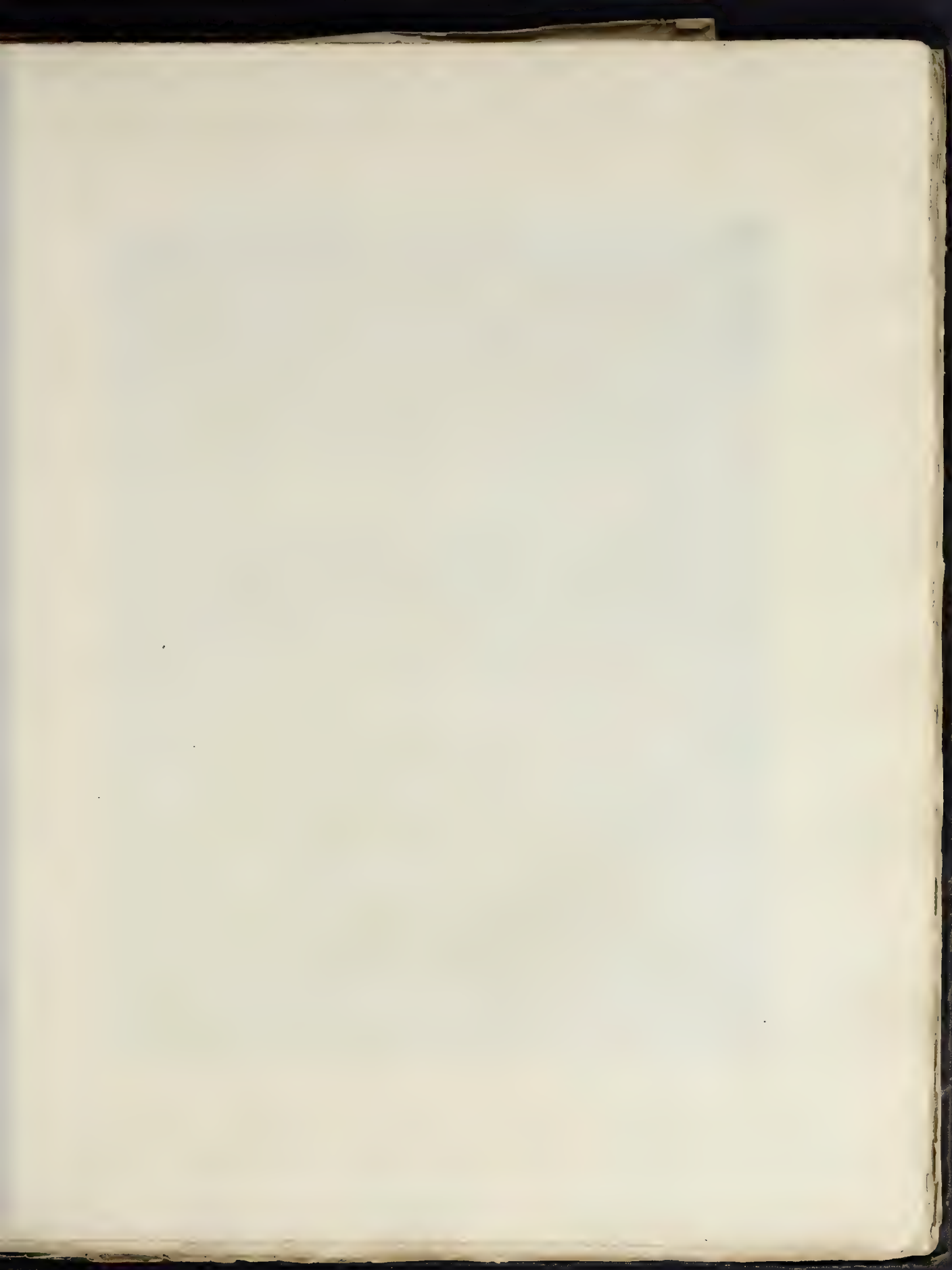


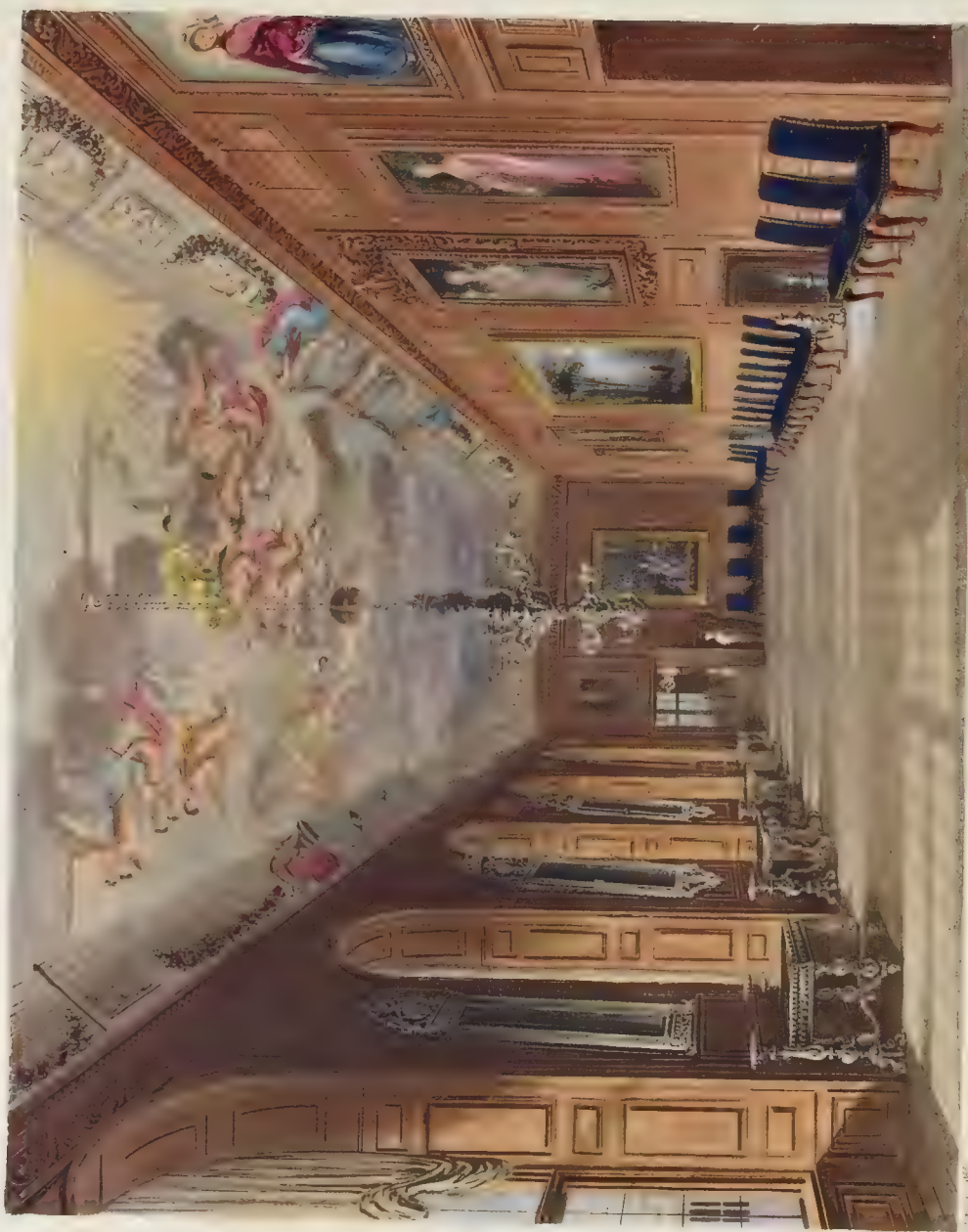
“ thousand pounds. He was attended by twenty privy gentlemen, seven grooms  
“ of his chamber, thirty chief yeomen, and two master-cooks; of his own servants  
“ for the household, twenty-five second cooks, fourteen yeomen of the second  
“ rank, seventeen grooms to them, forty-five labourers-selleters belonging to the  
“ kitchen: twelve pages, three suits apiece; twenty-four footmen, three rich  
“ suits and two rich coats apiece; six huntsmen, two rich suits; twelve grooms,  
“ six riders, besides eight others to attend the stable. Three rich velvet coaches  
“ inside, without with gold lace all over; eight horses to each coach, and six  
“ coachmen richly suited; twenty-two watermen, suited in sky-coloured taffeta,  
“ all gilded with anchors. Besides these, were one marquis, six earls, many  
“ gentlemen of distinguished rank, and twenty-four knights, all of whom had  
“ each six or seven footmen and as many pages. The whole train that went to  
“ France to attend the queen, amounted to nearly seven hundred persons.”

Two landscapes of large dimensions, painted by Zucarelli, occupy opposite panels in this apartment: one an Italian scene, with an extensive country, with figures and animals; the other of nearly a similar character, in which the figures represent the meeting of Isaac and Rebecca. These pictures, although mellow in colouring, and touched with a bold pencil, are not to be classed with the epic compositions of the Poussins, or the classic designs of Claude de Lorraine. The works of Zucarelli were much admired in this country, and purchased with avidity, until of late years, when the vast superiority of talent exhibited in the landscape compositions of our own painters reduced their estimation with the connoisseurs, and left the designs of this Tuscan artist with no better character than that of mere furniture pictures.

Gerrard Honthorst, the painter of the two Princes of Orange and Prince Rupert, was born at Utrecht in 1592; he became a disciple of Bloemart, and finished his studies at Rome. He had the honour to teach his art to the sister







*Ball Room*

Wm. Verelstam del. & sculp.

1740.

of Charles I. and the princesses her children, two of whom, the Princess Sophia and the Abbess of Maubuisson, were distinguished for their practical knowledge of painting. Honthorst was much patronised, and had many other pupils of rank, from whom he received a considerable income, having at one time no less than twenty-eight, by each of whom he was paid one hundred florins annually.

#### BALL-ROOM.

King Charles II. is represented, on the ceiling of this room, giving freedom to Europe, under the symbol of the figures of Perseus and Andromeda. Above Andromeda is inscribed *EUROPA LIBERATA*; and on the shield of Perseus, *PERSEUS BRITANNICUS*: Mars, attended by pagan deities, is offering the olive-branch. The cornice is enlivened by the story of Perseus and Andromeda, the four Seasons, and the signs of the Zodiac, with other rich ornaments, partly in proper colours, and partly in relief heightened with gold.

The effect of this ceiling harmonises with the rich and uniform colour of the walls, which are of wainscot; the whole-length portraits by Vandyke, the rich carvings of the frames to those over the chimney-pieces by Gibbons, and the magnificent pier tables, frames of the pier glasses, chandeliers, candelabra, and fire-ornaments elegantly designed and wrought in silver, together with the five noble Gothic windows, render the Ball-Room one of the most imposing features of the castle.

The two outer tables are not so richly ornamented as the others, nor equally splendid with the chandeliers: these, as well as two chandeliers in the next apartment, seen through the opening at the end of the Ball-Room, were made, by order of George I. by a silversmith at Hanover, for the electoral palace there. His majesty was so much pleased with the skilful execution of this plate, that he presented the maker with five hundred pounds. The Hanoverian tables



have in the centre of the claws the arms of the elector, with supporters, in front of which is the Hanoverian horse. The frames of the pier glasses over these tables are surmounted with the same arms, but with horses as supporters; the tables having for supporters a lion and a bear; and over the arms on a royal helmet is a grand crown. The chandeliers, which are suspended by silver chains running through globes of the same metal, are composed of sphinxes, palm-branches, &c. with groups of naked boys bearing a crown as an apex to each. In this room are four chandeliers; although in the plate three only are seen, the other being behind the spot from which the view was taken.

At the end of this apartment is a portrait of our Queen, with two children, one on the knee, the other by the side of her Majesty. These are described as the royal infants the Prince of Wales and the Duke of York; but his Majesty, in pointing out the picture some years since to a nobleman, related, that Ramsay, the painter of the subjects, had so long neglected to finish the portraits, that his Royal Highness the Prince, then quite an infant, had experienced so great a change, which even a few months will effect at so early a period in a vigorous constitution, that it was then determined to introduce his royal highness in another position in the same composition. This portrait of her Majesty, who is seated at the base of some grand columns, resting her arm upon a spinet, is correctly drawn, and painted with carefulness and great delicacy of expression: the countenances of the children are truly infantine; but the picture is not eminent for colouring.

At the opposite end of this room is another picture, a group of portraits painted by John Singleton Copley, which represents the Princesses Mary, Sophia, and Amelia, amusing themselves with a child's phaeton in a garden. The costume of their royal highnesses having so little affinity to the present mode, affords a curious instance of the mutability of fashion in the same country, in modern



times, in a very few years. The composition and drawing of this picture are superior to the painting, which is hard, and not well coloured. The youngest figure, which is full of sweetness and animation, excites associations scarcely less painful to the feelings of the public who visit Windsor Castle, than to those of the august family to which the amiable princess was allied\*.

Over the door which leads to the Queen's drawing-room is a fine half-length portrait of James Duke of Hamilton, master of the horse to Charles I. He is decorated with the order of the Garter round his neck, as it was worn until about the middle of this reign. The duke was imprisoned in Windsor Castle after the death of the king, with the Earl of Holland and Lord Capel, whence they were conveyed to St. James's, where they remained but a short time, being

\* Upon the wall near the east door leading from the porch to St. George's chapel, is a marble tablet, on which is inscribed—

KING GEORGE III.  
 Caused to be interred  
 Near this place, the body of  
 MARY GASKOIN,  
 Servant to the late Princess AMELIA:  
 And this tablet to be erected  
 In testimony of  
 His grateful sense of  
 The faithful service  
 And attachment of  
 An amiable young woman  
 To his beloved daughter,  
 Whom she survived  
 Only three months:  
 She died the 19th of February, 1811,  
 Aged 31 years.

removed to the house of Sir Thomas Cotton at the upper end of Westminster Hall, on the 9th of March, 1648, previously to their execution.

The Duke of Hamilton was the first who suffered; he walked through the hall to the scaffold erected in Old Palace-yard, and was there beheaded. On the scaffold he complained of the "injustice that was done him, and that he was put to death for obeying the laws of his country; which if he had not done, he must have been put to death."—"He acknowledged the obligations he had to the king," says Lord Clarendon, "and seemed not sorry for the gratitude he had expressed, how dear soever it cost him."

The brother of this duke, who succeeded him in his titles, lost his life in the royal cause, being mortally wounded at the fatal battle of Worcester, and died in the hands of the enemy the next day. He had at first been betrayed into acts inimical to his prince, of which he repented. Lord Clarendon speaks highly of his courage and accomplishments. He expressed remarkable cheerfulness at his death, "that he had the honour to lose his life in his majesty's service, and thereby wipe out the memory of his former transgressions, which he always professed was odious to himself."

The portrait of Duke James was painted by Adrian Hanneman, and is a picture of great merit. Hanneman successfully studied the gusto of Vandyke; many of his pictures have so much of the general air of this master as to be mistaken, when seen at a certain distance, for the works of his prototype.

Over the opposite door of this apartment is a fine half-length portrait, painted by Paul Vansomer, of William Earl of Pembroke, lord chamberlain of the household to James I.: he is dressed in black, wears the garter, and holds the staff of his office. The colouring and general effect of this picture are rich, harmonious, and very spirited.

This nobleman was the son of Henry Earl of Pembroke, by Mary the daughter of Sir Henry Sydney; he was created a knight of the Garter in the first year of James I. and was chancellor of the University of Oxford. By Charles I. he was appointed, together with Thomas Earl of Arundel, to make such persons knights of the Bath as the king had nominated to that dignity at his coronation. He died April 10, 1630.

The mother of the earl was a lady eminent for her accomplishments and virtue. To her Sir Philip Sydney dedicated his admired romance, "The Arcadia;" and she was celebrated by Ben Jonson in the well-known elegant and impressive epitaph:

" Underneath this marble herse  
" Lies the subject of all verse;  
" Sydney's sister, Pembroke's mother.  
" Death, ere thou hast slain another  
" Wise, and fair, and good as she,  
" Time shall throw a dart at thee."

There are four whole-length portraits of ladies in this room, three of which are originals by Vandyke, the fourth a copy from the same master. The first represents Lucy Countess of Carlisle: she is dressed in cherry-coloured satin, and stands by a fountain elegantly designed in marble, wherein a Cupid is pouring water into a bason, in which the countess is about to dip her hand.

This lady was daughter of Henry Percy, Earl of Northumberland, and wife of James Hay, Earl of Carlisle. Grainger says, "She holds the next place to Sacharissa in the poems of Waller, and appears there to much greater advantage than she does in the portraits of Vandyke. It was not so much the beauty of this celebrated lady, as the sprightliness of her wit and the charms of her behaviour, that rendered her an object of general admiration. But her

“ greatest admirers could not help seeing her vanity and affectation; yet all “ were forced to acknowledge, that if ever these foibles were amiable, they “ were so in the Countess of Carlisle. In 1636 she became a dowager. Mr. “ Waller has addressed an elegant copy of verses to her in mourning. She died “ in 1660, and was buried near her father, at Petworth.”

A whole-length portrait of Katherine Duchess of Richmond, and daughter of George Villiers, Duke of Buckingham, holds the next place in this room. She is seated on a rock within a cave, her right hand upon a recumbent lamb, and her left holding a palm-branch; is dressed in white satin, with a robe of ethereal blue; her hair is in ringlets, her ears and neck are ornamented with pearls, and the countenance is handsome and of sweet expression.

The husband of this lady, James Stuart, created Duke of Richmond and Lenox 1641, was lord steward of the household to Charles I. and high admiral of Scotland. He was much and deservedly esteemed by the king, for whom he manifested the most unbounded affection, offering to suffer in his stead. The whole tenour of his behaviour to that unfortunate prince, and his extreme regret for his death, leave no doubt of the sincerity of his desire to become the victim for his honoured master. He is supposed to have died prematurely, of grief, on the 30th of March, 1655.

The duke was nearly allied to the king, and proved himself worthy of all the favours which were bestowed upon him by his majesty, who had taken great care of his education, having sent him into France, Italy, and Spain, where he was created a grandee of that kingdom; and as soon as he returned, being then under twenty-one years of age, the king made him a privy counsellor, and shortly after married him to the sole daughter of his great favourite, with a dowry of 20,000*l*. It should be mentioned, to the honour of this nobleman, that he lent to his sovereign in his misfortunes, at one time, no less a sum than 20,000*l*. and



engaged his three brothers in the royal cause, in which they all lost their lives. The duke was one of the noblemen who attended at Windsor, and followed the sacred manes of his sovereign to the grave in St. George's chapel.

The Countess of Dorset, a whole-length portrait, dressed in white satin, copied from Vandyke. This picture is placed over one of the chimney-pieces, and is surrounded by a frame composed of fruit and flowers, surmounted by an eagle, the whole exquisitely carved by Grinling Gibbons.

The countess was Lady Frances Cranfield, daughter of Lionel Cranfield, Earl of Middlesex, lord high treasurer to James I. The earl her husband was a nobleman much honoured for his steady attachment to his sovereign Charles I. to whom he advanced considerable sums in his necessities. His generous endeavours to bring about a peace between the king and the parliament, may be instanced by that manly speech which he made in the presence of the king, wherein he says, "Whoever shall, for any cause, prefer his private good before the public utility, is but an ill subject of the commonwealth. If doubts and jealousies were taken away by a fair treaty between the king and the parliament, no doubt means might be devised to rectify all differences, without the king's stooping to his subjects, or the subjects being deprived of their liberty by the king. It is not safe for our king to strive to introduce an arbitrary government upon this free-born nation, nor just for the people to suffer it to be introduced, which I am certain his majesty never intended."

Lord Clarendon says, that "his person was graceful and vigorous, his wit sparkling; that he had a very discerning spirit, and was a man of an obliging nature, much honour and generosity, and entire fidelity to the crown." It is said, that after the king's death his lordship never stirred abroad. He died at his house in Salisbury-court, Fleet-street, in the year 1652.

Madame de St. Croix, a fine whole-length by Vandyke. She is ascending a step, attired in white satin embroidered with gold sprigs, full sleeves to the wrists, with a black robe, slashed over the shoulders and open before; the wrists ornamented with rows of pearls, and cuffs of lace; a tasteful bow of rubies and diamonds on the breast, with a double chain of large pearls hanging therefrom, elegantly disposed. The figure is nearly in profile; the head gracefully turned, exhibiting almost a front face, of beauty and sweet expression. The light and shadow, harmony of colour, and general arrangement of this fine picture, form a school in themselves for the study of portrait-painting.

In this room are, also, a picture of a Madonna, which is composed and painted somewhat in the manner of Murillo; and a picture of St. John, copied from Corregio.

The dimensions of this room are sixty-three feet and a half by twenty-seven\*.

#### QUEEN'S DRAWING-ROOM.

On the ceiling of this apartment is represented an assembly of the Heathen Deities, with their respective attributes, seated in the clouds. The cove is richly ornamented with architecture, interspersed with Cupids, vases with flowers, and other ornaments heightened with gold.

The walls of this room are hung with tapestry, the subject of which is hidden by several large pictures; but as the designs are in compartments, the richly ornamented borders appear as margins to the picture-frames, and produce an agreeable effect.

\* The Ball-Room, until of late when the alterations were made by Mr. Wyatt, was hung with Brussels tapestry. The chandeliers and two of the tables have lately been removed, and will be restored to their original place of destination, the palace at Hanover, having been placed for safety in Windsor Castle during the late troubles on the Continent.



St. Peter's Basilica, Rome.







Over the door leading to the ball-room is a whole-length portrait of Henry Earl of Surry, son of Thomas Howard, third Duke of Norfolk, painted by Hans Holbein. He is attired in the grotesque costume of the age; a long waist pinched in as with stays, the jerkin with its puckerings rendering the shoulders of extraordinary breadth; the shirt and ruffles of black and white lace; the cap, in which is a white feather, is of scarlet, as is the whole dress, even the stockings and shoes, which are studded with gold; the sword is of gold, with a red leather scabbard; a chain of gold hangs from his neck, and on his right side is a dagger, with a richly chased golden case: this weapon was called *misericordia*, and is said to have been used to dispatch a fallen foe lingering of a mortal wound.

Henry Howard, Earl of Surry, experienced a large share of the regard of King Henry VIII. and when a youth, received his education with Henry Fitzroy, a natural son of the king, afterwards created Duke of Richmond. Between these youths existed an inviolable friendship; the duke married Lady Mary, the sister of Henry Howard. After the death of the duke, which happened before he had completed his seventeenth year, Howard bent his thoughts to the field of glory, where he distinguished himself by superior courage and conduct; there were few actions of importance during this reign at which he was not present. He is renowned for his chivalry and romantic spirit, and travelled as a true knight errant, proclaiming the charms of his mistress, the fair Geraldine, for whom he frequently entered the lists, and vanquished his opponents. He commanded at the famous battle of Flodden Field, in which he made such demonstration of his gallant spirit, that he was soon after created Earl of Surry. Notwithstanding the great services rendered by this nobleman to the capricious king and to his country, he was, on some frivolous pretence of having been guilty of treason, left to the trial of a common jury, who, obsequious to the will of

the inexorable monarch, pronounced him guilty; soon after which he was beheaded upon a scaffold erected on Tower-Hill.

The superiority of this distinguished knight in feats of chivalry was proved at a tournament held at Florence in honour of his Geraldine, and at another held at Windsor, in presence of the king, in the year 1540.

Surry was one of the most accomplished noblemen of his age, and is celebrated no less for his poetic talents than his prowess in the field. He attended Henry VIII. in the great expedition to France, on which occasion the ship which conveyed the king had sails of cloth of gold; and in this campaign the earl held a chief command. He thus affectionately laments the death of one of his faithful knights, in an epitaph which formerly was to be seen in Lambeth church:

“ Shelton for love, Surrey for lord, thou chase,  
 “ (Aye me! while life did last that league was tender!)  
 “ Tracing whose steps thou sawest Ketsail blaze,  
 “ Landrecy burnt, and batter'd Bulleyn's render.  
 “ At Muntrell's gates, hopeless of all recure,  
 “ Thine earl, half dead, gave in thy hand his will,  
 “ Which cause did thee this pining death procure,  
 “ Ere summers four times seven thou couldst fulfil:  
 “ Ah! Clere! if love had boasted care or cost,  
 “ Heaven had not wonne, nor earth so timely lost!”

The earl appears to have been imprisoned in Windsor Castle more than once: he was confined therein for eating meat on a fast-day; and when a prisoner there on another occasion, he recounts the pleasure that he had formerly enjoyed in the palace and its neighbourhood, with the friend of his infancy, Henry Fitzroy.

- " So cruel prison how could betide, alas !  
" As proud Windsor ! where I, in lust and joy,  
" With a king's son my childish years did pass  
" In greater feast than Priam's son of Troy :  
" Where each sweet place returns a place full sower !  
" The large green courts, where we were wont to hove,  
" With eyes cast up unto the Maiden's tower,  
" And easy sighs, such as folk draw in love.  
" The stately seats, the ladies bright of hue,  
" The dances short, long tales of great delight,  
" With words and looks that tygers could but rue ;  
" Where each of us did plead the other's right.  
" The palm-play, where, despoiled for the game,  
" With dazed eyes, oft we by gleams of love  
" Have miss'd the ball, and got sight of our dame,  
" To bait her eyes that kept the leads above.  
" The gravel ground, with sleeves tied on the helm,  
" On foaming horse, with swords and friendly hearts,  
" With cheer as though one should another whelm ;  
" Where we have fought and chased oft with darts.  
  
" The wild forest, the clothed holts with green,  
" With reins apled, and swift ybreathed horse,  
" With cry of hounds, and merry blasts between,  
" Where we did chase the fearful hart of force.  
  
" O place of bliss, renewer of my woes !  
" Give me account where is my noble fere,  
" Whom in thy walls thou dost each night enclose  
" To other leefe, but unto me most dear."

He thus describes his romantic passion for the fair Geraldine :

- “ From Tuscan came my lady's worthy race ;  
“ Fair Florence was some time her ancient seat ;  
“ The western isle, whose pleasant shore doth face  
“ Wild Camber's cliffs, did give her lively heat.  
“ Foster'd she was with milk of Irish breast ;  
“ Her sire an earl ; her dame of prince's blood :  
“ From tender years, in Britain she doth rest  
“ With king's child, where she tasteth costly food.  
“ Honsdon did first present her to mine ey'n ;  
“ Bright is her hue, and Geraldine she light ;  
“ Hampton me taught to wish her first for mine,  
“ And Windsor, alas ! doth chase me from her sight.  
“ Her beauty of kind ; her virtues from above ;  
“ Happy is he that can obtain her love.”

This lady, for whom the earl travelled, challenging all knights to acknowledge her superior charms, he had not the good fortune to make his bride. History has not recorded her real name : Walpole, however, likens the description of her to one of the daughters of Gerald Fitzgerald, Earl of Kildaire. The family were called in Ireland, the Geraldines ; so that her poetical title very closely resembles her real name.

Of Henry Earl of Surry, Sir Walter Raleigh says, “ He was a man no less  
“ valiant than learned, and of excellent hopes.”

His smaller poems were printed by Tottel in 1557 ; and other editions appeared in 1565, 1567, 1569, 1574, 1585, 1587 ; and lastly in 1717. In 1557, he translated the second and fourth books of Virgil into elegant blank verse. The following short description of Spring, from his pen, is beautiful, from its simplicity and picturesque imagery :



- " The soote season, that bud and bloom forth brings,  
" With green hath clad the hill, and eke the vale :  
" The nightingale, with feathers new, she sings ;  
" The turtle to her mate hath told her tale.  
" Summer is come ; for every spray now springs.  
" The hart hath hung his old head on the pale ;  
" The buck in brake his winter coat he flings ;  
" The fishes flete, with new repaired scale ;  
" The adder all her slough away she flings ;  
" The swift swallow pursueth the flies smale ;  
" The busy bee, her honey now she mings ;  
" Winter is worne, that was the flower's bale :  
" And thus I see, among these pleasant things,  
" Each care decays—and yet my sorrow springs !"

A Magdalen, painted by Sir Peter Lely. The scenery of this picture is in character with the subject, being calculated for religious contemplation. The penitent Mary is seated within a cave, with a crucifix and a skull placed before her upon a table formed of rock. The general effect is solemn, from the gloomy light and shadow. The figure is painted with great attention, and the bosom is particularly fine: yet it has too much the air of common nature; there is not that ideal beauty which belongs to the higher class of historical design. This composition cannot excite the elevated sentiments which are felt on contemplating pictures of the same subject from the pencils of Raphael, Corregio, Guido, or other celebrated masters of the Italian school.

Within an elegant carved frame by Gibbons, above the chimney-piece of this room, is a fine allegorical picture, a portrait of Lady Anastasia Venetia Digby, daughter of Sir Edward Stanley (grandson of Edward Earl of Derby), and wife of Sir Kenelm Digby. She is represented as treading on Envy and

Malice, and is unhurt by a serpent that entwines her arm; a dove also is introduced as an emblem of her innocence.

This lady was eminently beautiful, and it is presumed; that she had the misfortune to lay under an imputation too frequently created by envy against great personal charms. The picture seems to warrant this deduction. Lord Clarendon, in speaking of Sir Kenelm, mentions his marriage with a lady, "though of an extraordinary beauty, of as extraordinary fame." The picture was most likely painted *con amore* by Vandyke, for it is studied with his utmost skill, and out of respect as well to her virtue, as esteem for her husband, who was a great friend to the painter, and materially promoted his interest with Charles I.; as it was by Sir Kenelm's interest that Vandyke procured the commission to paint the proposed historical picture on the walls of the Banqueting-House, Whitehall.

Walpole mentions, that Randolph's poems contain an elegy and epitaph on Lady Venetia, in which her beauty is exceedingly commended. She was found dead in her bed. To the memory of his lady, Sir Kenelm erected a monument of black marble, with her bust in copper gilt, and a lofty epitaph, in Christ church without Newgate: but it was destroyed in the fire of London.

There were two copper busts of the Lady Venetia at Mr. Wright's house at Gothurst, in Buckinghamshire; a small picture, a study for the large one, at Windsor, exquisitely finished, belonged to Mr. Walker, who possessed a fine collection of Vandyke's works, chosen for him, says Mr. Walpole, by a set of virtuosi called Vandykes, or the club of St. Luke's.

A curious composition of De Bray and his family fills the space above the door leading to the King's closet. In this piece De Bray the painter has introduced himself as Mark Antony, and his wife as Cleopatra, who is taking a pearl from her ear, which, as it appears, she is about to dissolve in a china

bason held by one of their children, of whom there are seven, variously employed. The story is obscure; perhaps this historical composition is an enigma upon the name of his wife, who might be christened Margarita. It might have occurred to De Bray, that the pearl (*Margarita*) would be more effectually dissolvable in a pounded state: hence we may account for the boy who is represented in front holding a brass pestle and mortar. From the proportions of the figures, De Bray and his family appear to have sprung from the tribe of the Kimos. As an historical picture, it is a true specimen of Dutch pathos.

Opposite this composition, and occupying the panel above the door leading to the Queen's state bedchamber, is a picture, by Vandyke, representing the half-length portraits of Carew, who belonged to the privy chamber of Charles I. and was a poet; and Killegrew, who had been page of honour to Charles I. and gentleman of the bedchamber to Charles II. The latter was a man of extraordinary wit and humour, and oftentimes entertained the king with his buffoonery.

It is too well known for the good reputation of this gay monarch, that he was frequently devoting his hours to the polite gallantries of his court, in visiting the apartments of the ladies, or in the pursuit of some pleasure, when the affairs of the state waited his attendance at the council-board. To the noblest mind, abandoned to effeminate indulgence, grave admonitions are offered in vain; and Charles's fine understanding was enslaved by his passions. Had Socrates held a place in his court, it would have been a sinecure. Killegrew, like a jester of yore, could do that which no moral philosopher would attempt; he could place his royal master's faults before his eyes: but this he effected by his drollery and his wit.

He is said to have practised the following expedient, to admonish the king of his extreme negligence in regard to the affairs of the kingdom. He dressed himself in the habit of a pilgrim, went into his majesty's chamber, and informed

him, that being tired of the world, which had become his hatred, he was resolved to depart from it, and perform a pilgrimage to the lower regions. The king demanded, what he proposed to do on his arrival there. Killegrew answered, to implore his satanic majesty to send Oliver Cromwell to take charge of the English government, as his successor was always employed in other business.

These two wits are dressed in black robes, with sleeves slashed with white, and are seated on chairs: one holds a paper, which he appears to have been reading, while the other is attending. George Vertue was of opinion, that this picture alludes to a dispute which they had in the presence of Lady Cecilia Crofts (sister of the Lord Crofts), of whom they were both enamoured; as in the play of *The Wanderers* was a song against jealousy on the same occasion. This picture formed part of the collection at Leicester-House, being purchased of Mr. Bagnols by Frederic Prince of Wales, father of his present Majesty.

Killegrew was faithfully attached to his royal master Charles I. and followed the fortunes of his son during his exile with great fidelity, to whom he was acceptable on account of his social and convivial qualifications. He was the fortunate admirer of Lady Cecilia Crofts, on whom she bestowed her fair hand.

It does not appear, although he was educated for the court, that Killegrew obtained any additional appointment from Charles II. excepting that of master of the revels; an ancient office which conferred the privilege of granting licences to all trumpeters, drummers, and fifers within this realm, who, without his consent, cannot sound, beat, or play at or to any opera, play, dumb-show, models, or rope-dancing; or to mountebanks, prize-players, or any other show, plays, or public exhibition or entertainment whatsoever, at or in any place within this kingdom, without incurring the penalty of fine or imprisonment. The office of master of the revels was created in 1546: at present it is included in that of sergeant-trumpeter. Killegrew died at Whitehall, 19th March, 1682, "bewailed" by his friends, and wept for by the poor."



There are six landscapes in this apartment, of an upright form, painted by Zucarelli, of about seven feet eight inches in height, by four feet six inches in breadth, which are tastefully designed, clear, and spirited, and contribute by their uniformity to the pleasing effect of the room. A seventh picture, by the same master, occupies the centre space of one side; it is of large dimensions, being fourteen feet seven inches in length, by seven feet four inches in height, and represents a very extensive scene, in which are groups of figures descriptive of the sacred story of the daughter of Pharaoh taking the infant Moses under her protection. Zucarelli visited England in 1752, and remained here several years; he received the commission from his Majesty to paint this large picture, who graciously allowed the painter to chuse his own subject. He was granted the use of the inner room of the old Royal Academy to perform this work, the same in which the grand epic picture of *Christ rejected*, by the venerable president of the Royal Academy, is now exhibiting.

On this picture of the *Finding of Moses* is inscribed "F. Zucarelli. Londra, 1765." The composition in which the story of the meeting of Isaac and Rebecca is introduced, is very superior to this. It was upon that picture that Zucarelli rested his fame, and upon its reputation he found so much employment in England.

All the landscapes and architectural pictures by this master, now in the royal collection, with the exception of the above-mentioned subject, were painted for Mr. Smith, British consul at Venice, which appointment he held more than half a century. This gentleman possessed fortune, taste, and liberality; he patronised all the rising artists of talent that sought his protection. Amiconi, Canaletti, Vigentini, Tiepolo, and Marco Ricci, were employed to paint for his gallery, all of whom he assisted with means to travel to England; Nolli, Piazzetta, and Bartolozzi, too, were his *protégés*.

An elegant villa, in the antique style, was erected, by Mr. Smith's desire, on Terra Firma, a few miles from Venice: this was the repository not of works of ancient art alone, it contained specimens of the talents of all the celebrated living artists. Canaletti was sent to Rome by this gentleman, for whom he painted the views of that city that now form part of the collection at the Queen's palace, Buckingham-House. These and the Zucarelli's, as well as a collection of choice books, were purchased of the executors of Mr. Smith by order of his Majesty. Mr. Mackenzie, brother of the late Lord Bute, and Mr. Richard Dalton, late keeper of his Majesty's pictures, were sent to Venice to negotiate the purchase; and the books formed the foundation of the invaluable library at Buckingham-House.

#### QUEEN'S STATE BEDCHAMBER.

Upon the ceiling of this room, which of late has been extended to twice its former length, are two subjects, one representing the story of Endymion and Diana, which was originally painted there; the other, Jupiter giving his bow to Diana, designed and painted by Mr. Rigaud. His Majesty selected this artist to perform the new part, judging that he could best accommodate his style to the old painting, Mr. Rigaud having been formerly employed upon the Continent as a painter of ceilings.

There are many pictures in this apartment, which are exhibited to great advantage, the new walls being judiciously coloured with a tint that does not obtrude itself upon the eye; a circumstance that should be attended to in all picture-galleries. Among others, are the celebrated portraits usually designated, "King Charles's Beauties," being ladies of the court of Charles II. Most of these are the production of the pencil of Sir Peter Lely, whom Lord Orford denominates "the ladies' painter;" and in his account of this favourite artist he further says, "whether the age was improved in beauty or flattery, Lely's women





Queen's Gallery, Buckingham Palace

W. & A. G. & Co. Ltd.

1900





" were *certainly* much handsomer than those of Vandyke; they please as much  
 " more as they evidently meant to please: he caught the reigning character, and

" ————on animated canvass stole

" The sleepy eye, that spoke the melting soul."

He elegantly adds, " the Beauties of Windsor are the court of Paphos."

The authority of this noble author, with respect to the superior beauty of the portraits of Lely, has remained undisputed: yet, who can behold the countenance of Lady Digby, or that of the half-length picture of the queen of Charles I. in this castle, and not feel that the ladies of the court of Paphos are less dignified, and inferior in sentiment, to the ladies of Vandyke, or to those of the great Reynolds? He who courted the favour of the beauties of Sir Peter Lely, would confidently make his approaches in " a coach and six;" whilst that man would desire to excel all his fellow mortals, who would aspire to the favour of the beauties of a Vandyke or a Reynolds.

There are fourteen of these portraits, ten of which are by Lely; three by William Wissing, assistant to the knight, whose style he successfully caught; and one by James Huysman (a rival of Sir Peter), the painter of Lady Byron, which is of larger dimensions than the rest, being five feet two by four feet one inch: the others are of an uniform size, four feet by three feet three inches.

Portrait of Frances Duchess of Richmond, painted by Sir Peter Lely. This lady was a daughter of Captain Walter Stuart, son of Lord Blantyre, created a Scottish peer in the latter part of the sixteenth century. She was esteemed not only the handsomest woman, but the finest figure, that appeared at the court of Charles II. Philip, one of the family of the Rotiers, medallists to the king, became desperately enamoured of her, and she sat to him for the figure of Britannia, on the reverse of a large medal with the head of Charles II. The face of Britannia was considered to be an excellent likeness of Miss Stuart.

Charles admired her above all his mistresses, and it is asserted that he would not only have relinquished the Duchess of Cleveland, but have sought a divorce from his queen, to have married her: she, however, gave her hand to the Duke of Richmond, to the sore displeasure of his majesty, whose anger on the occasion was divided between her, the duke, and Lord Clarendon, who was supposed to have connived at the match. The wit of this lady, "so far from being extraordinary," says her biographer, "stood in need of all her beauty to recommend it." Count Hamilton got into her good graces by a species of buffoonery, for which he had an illustrious example in the old Lord Carlingford, who being at one of her evening parties, was shewing her how to hold a lighted wax-candle in her mouth; when Hamilton, who boasted of a "pretty large mouth," determined to outdo his lordship, by placing two candles within his teeth at the same time, and walking with them thrice round the apartment. For this feat the prize was unanimously adjudged to him by the company, to the delight of Miss Stuart, and the consequent chagrin of my lord. Killegrew being present, drily observed, that nothing but a lantern could stand in competition with the count.

An interesting picture of one of the amusements of the times is given by this lively nobleman. "I presented her," (Miss Stuart,) says he, "with one of the prettiest horses in England: you know what peculiar grace and elegance distinguish her on horseback. The king, who of all the diversions of the chase likes none but hawking, because it is the most convenient for ladies, went out the other day attended by all the beauties of his court: his majesty having galloped after a falcon, and the whole bright squadron after him, the rustling of Miss Stuart's petticoats frightened her horse, which was at full speed, endeavouring to come up with mine, that had been his companion; so that I was the only witness of a disorder in her clothes—which," he adds, "gave additional interest to her person." The ceremony of the marriage of this lady with

the Duke of Richmond, which was performed in private, was publicly declared in April 1667. She became a widow in 1672; and died 15th October, 1702.

Portrait of the Duchess of Somerset, painted by Sir Peter Lely. Of the lady here represented nothing certain is known. Granger mentions a mezzotinto print of a young lady, inscribed "The Duchess of Somerset," which was from a painting of Sir Peter Lely. In Lord Orford's biography of this painter, it appears, that Sir Peter Lely died of an apoplexy as he was drawing the portrait of the Duchess of Somerset, in the year 1680, and in the sixty-third of his age. If the picture in Windsor Castle be the last work of this esteemed artist, it is probable that it was finished by Wissing or Huysman.

Perhaps this is a portrait of one of the wives of Charles Seymour, Duke of Somerset, who was twice married. His grace was born in 1662, which may reasonably allow of his wife being about the age represented in the picture, presuming her to be rather older than the duke. Both these pictures too may relate to the same person, although the first appears, by Granger's account, to be about seven years of age, and the latter may be twenty years older: Lely practised his art in England thirty-nine years.

The last wife of Duke Charles, in 1710-11, succeeded the Duchess of Marlborough as mistress of the robes and first lady of the queen's bedchamber. This nobleman, and the duke his late brother, had manifested their affection and loyalty to Charles I. and Charles II. When the Pope's nuncio made his splendid entry into Windsor, in the reign of James II. the Duke of Somerset, who was then in waiting, was commanded by his majesty to attend the nuncio to his audience; his grace desired to be excused from an office which the laws of the land made criminal: in consequence of this he was deprived of all his places. The duke had shewn his devotion to this monarch at the time of the rebellion raised by the Duke of Monmouth.



Portrait of Barbara Villiers, Duchess of Cleveland, painted by Sir Peter Lely. "She was," says Bishop Burnet, "a woman of great beauty, but most enormously vicious and ravenous; foolish, but imperious; very uneasy to the king, and always carrying on intrigues with other men, while yet she pretended she was jealous of him: his passion for her, and her strange behaviour to him, did so disorder him, that often he was not master of himself, nor capable of minding business, which in so critical a time required great application."

This woman's influence over the king decreased from the time of her rival Miss Stuart's appearance at court. Barbara Villiers, wife of the Earl of Castlemain, was created by her infatuated sovereign Baroness of Nonsuch, in Surry, Countess of Southampton, and ultimately Duchess of Cleveland. She had several children by the king: Charles Fitzroy, born in King-street, Westminster, in 1662, created Duke of Southampton;—Henry Fitzroy, born in 1663, created Duke of Grafton;—George Fitzroy, born at Oxford, 1665, created Duke of Northumberland, was constituted, on the death of the Duke of Norfolk, constable and governor of Windsor Castle;—Anne Palmer, surnamed Fitzroy, natural daughter by adoption, who became Countess of Sussex, born 1661;—and Charlotte, surnamed Fitzroy, born 1676-7, became Countess of Lichfield.

The king's unbounded liberality to the duchess could not secure her fidelity. She is said to have been enamoured of the graceful person of young Churchill, afterwards the great Duke of Marlborough, to whom she gave at one time the sum of five thousand pounds, with which he purchased an annuity of five hundred pounds a year of Lord Halifax. So truly depraved is she represented to have been, as to have had a passion for Jacob Hall the famous rope-dancer, and Goodman the player, at the same time. Pope has referred to her *penchant* for Jacob Hall, in his "Sober Advice from Horace." Granger observes, that "she was the most inveterate enemy of the Earl of Clarendon,



“ who thought it an indignity to his character to shew common civilities, much more to pay his court, to the mistress of the greatest monarch upon earth. When this honoured nobleman was going from court, upon his resignation of the great seal, the Duchess of Cleveland, who well knew him to be her enemy, insulted him from a window of the palace. He turned to her, and said, with a calm but spirited dignity, ‘ Madam, if you live, you will grow old.’ ”

In July 1705, her husband died; she married again, and was divorced. She lived until the year 1709, when in the month of October this beautiful and eminently wicked woman died of a dropsy, in her sixty-ninth year.

Portrait of Lady Ossory, painted by William Wissing. This lady, Amelia of Nassau, was the eldest of the four daughters of Louis Lord of Beverwert la Leeke, Odyke, and Auverquirque, natural son of the renowned Prince Maurice, and nephew of Charles I. She is included among the Beauties of Windsor, and was the wife of one of the most noble gentlemen of the age, Thomas Earl of Ossory, son of the first Duke of Ormond, and father of the second duke. King Charles had a great esteem for the earl, and he was beloved by the nation. It is said of him, that his virtue was unspotted in the centre of a luxurious court, his integrity unblemished amidst the vices of his time, and his honour untainted through the course of his life. Such a nobleman, it may reasonably be presumed, had an exemplary wife; Lady Ossory appears to have lived a beauty without reproach.

The earl was eminently brave, and distinguished himself in a battle with the Dutch fleet, for which he was made rear-admiral of the red: he acquired great reputation, too, for his bravery on land. He was created knight of the Garter, was one of the lords of the bedchamber, and held other appointments. At the age of twenty-one years he had so distinguished himself, that Sir Robert Southwell thus drew his portrait:—“ He is a young man, with a very handsome face;

“ a good head of hair; well set; very good-natured; rides the great horse very well; is a very good tennis-player, fencer, and dancer; understands music, and plays on the guitar and lute; speaks French elegantly; reads Italian fluently; is a good historian; and so well versed in romances, that, if a gallery be full of pictures and hangings, he will tell the stories of all that are there described. He shuts up his door at eight o'clock in the evening, and studies till midnight; he is temperate, courteous, and excellent in all his behaviour.”

Portrait of Lady Denham, painted by Sir Peter Lely. This lady, the beautiful Miss Brooks, being ambitious of holding a place at the brilliant court of Charles II. anxiously sought the appointment of lady of the bedchamber to the Duchess of York, through the influence of the duke her husband, whose admiration of Miss Brooks, both before and after her marriage, added not to her reputation for virtue, and, if credit may be given to so evil a report, was the cause of her tragical end.

Sir John Denham, master of the works to the king, and a distinguished poet, who had, according to the spirit of the times, occasionally indulged himself in writing satires upon the foibles of the sex, and had levelled his wit at the married state, unhappily became enamoured of Miss Brooks, and married her in his dotage, he being then seventy-nine, and she only eighteen. Such a union, under the auspices of such a court, was too sure to beget jealousy on one part, and indifference on the other. The Duke of York's attentions to the bride exposed the hoary bridegroom to all the real misery he had feigned for others: tormented with suspicions of her infidelity, he withdrew from the court, and confined his wife to her house, where she soon after died, not without suspicion of having been poisoned. The catastrophe was generally imputed to her husband, though some ascribed the horrid deed to the jealousy of the Duchess of York. It is but charitable to hope, that these suspicions were groundless, and arose out of the slanderous spirit of the age.

Portrait of Lady Whitmore, painted by Sir Peter Lely. She was esteemed a great beauty, as well as her sister Lady Denham. The two Miss Brooks were introduced at the court of Charles by Lord Bristol, to whom they were related. It appears that this nobleman had great influence over the king, which, if Count Hamilton may be credited, he acquired by administering to his vices, in spite of the watchful eye of the virtuous Lord Clarendon, who felt for the reputation of his royal master. Lord Bristol frequently provided elegant and expensive evening entertainments at his house, to which the king was constantly invited. At these entertainments the two Miss Brooks formed part of a constellation of beauty, which was the most certain means of attracting the visits of the monarch. One of the Miss Brooks, it is said, was intended for the admiration of his majesty: she, however, gave her fair hand to Sir Thomas Whitmore.

Portrait of Lady Byron, painted by James Huysman, or Housman. It is supposed by Lord Orford that this picture is improperly designated, and that it represents Lady Bellasyse; "the almost total absence of beauty in it," says the noble author, "seems to confirm that opinion:" yet it has always been admitted into the list of the Beauties of Windsor. This picture, as has before been observed, is of larger dimensions than the others, and is the only one painted by this artist. This lady was the widow of the son of Lord Bellasyse, and although a zealous Protestant, was admired by the Duke of York. "She was "a woman of much life and great vivacity, but of a very small proportion of "beauty," according to Bishop Burnet; who adds, that "the duke was often "led by his amours to objects that had no extraordinary charms." It appears that the duke would have married this lady if she would have consented to change her religion, and gave her a promise under his own hand to that effect. The father of her ladyship, from some political motive, communicated the intentions of the duke towards his daughter; when his majesty sent for his royal



brother, and expostulated with him upon this subject, saying, "It was too much that he had played the fool once; that was not to be done a second time, and at such an age." His majesty alluded to his marriage with Ann Hyde, who was now dead. The Lady Bellasyse was admonished too, and so much terrified, that she was induced to relinquish her admirer, and absolve him from his engagement. She, however, in justification of her honour, kept an attested copy of the duke's promise, which the bishop declared he had seen. Perhaps it may not be too presumptuous to hope, that the compromise of this lady's virtue would in some degree be expiated by her determined resolution not to part with her faith; for her royal admirer had used his utmost endeavours to effect a change in her religious sentiments.

Portrait of Lady Grammont, painted by Sir Peter Lely. The beautiful and amiable original from which this picture is drawn, was sister to Count Hamilton, to whose interesting Memoirs we are so materially indebted for our acquaintance with the manners of the court of Charles II.

Miss Hamilton was one of the few ladies at this court whose conduct, as it appears, was without reproach. It was fortunate for her reputation that she was so nearly allied to the author of the Memoirs of the Count de Grammont, as he has not been sparing of his censures upon her fair competitors, many of whom, there is little room to doubt, have been unjustly slandered by his satiric pen. This lady had many admirers, but what was more enviable, had received many offers. "She had," says her biographer, "the finest shape, the loveliest neck, and most beautiful arms in the world; she was majestic and graceful in all her movements; and she was the original after which all the ladies copied in their taste and dress." To those personal charms must be added, on the same authority, that "her mind was a proper companion for such a form." Her deportment was rather reserved; her sentiments noble; her wit acute, yet



governed by that discretion which led her to say "just what she ought, and no more."

The Chevalier de Grammont became one of her admirers, and he was the successful candidate for her fair hand. However proud the count might feel upon obtaining the heart of the lovely Miss Hamilton, yet it seems he would have played a faithless part, for he was on his way to France without having previously met the lady at the altar of Hymen. Count Hamilton followed the apostate lover to Dover, in order to "exchange some pistol-shot with him;" and called out, "Count Grammont, have you forgot nothing at London?"—"Excuse me, sir," answered the gay chevalier, anticipating his errand, "I forgot to marry your sister; so lead on, and let us finish the affair."

The father of Miss Elizabeth Hamilton was Sir George Hamilton, one of the sons of the first Earl of Abercorn. By Philibert Count de Grammont, her husband, she had two daughters, Claude Charlotte, married to the Earl of Stafford, and another who became lady abbess of the canonesses in Lorraine.

Portrait of Lady Rochester, painted by Sir Peter Lely. According to the authority of the indefatigable Granger, this portrait, which has been mistaken for the wife of John, the famous Lord Rochester, who was indisputably no beauty, is conjectured to represent the first wife of Laurence Hyde, second son of Lord Clarendon, who was created Viscount Hyde and Baron of Wotton Basset in 1681, and Earl of Rochester in 1682. Sir Peter Lely having died in 1680, the author has placed her as the wife of an earl's second son: on this subject, however, he speaks with no certainty.

Mrs. Hyde comes in for her share of censure in the *Memoirs of the Count de Grammont*, where she is represented as one of the greatest beauties of the court. Her person is minutely described by the gallant author, who says, that "she was of a middle size, had a skin of dazzling brightness, fine hands, and a foot sur-

"prisingly beautiful, even in England."—"Long custom," he says, "had given such a languishing tenderness to her looks, that she never opened her eyes but like a Chinese."

Sir Peter Lely seems to have dwelt with a peculiar feeling upon the study of the eye, and to have formed a sort of ideal model of that intelligent organ in his own mind, which he gave to almost all his female portraits: hence these countenances have a sameness of expression, that renders them less interesting than they would have been, had he exercised his masterly pencil in copying the features of such fine originals with the truth and simplicity of nature. These ladies seem "to cast a look so languishingly sweet, as if, secure of all beholders, neglecting they could take them."

Portrait of Lady Northumberland, painted by Sir Peter Lely. This lady was Elizabeth, daughter and coheir of Thomas Wriothesley, Earl of Southampton, lord high treasurer of England. She was the wife of Josceline, eleventh and last Earl of Northumberland of the direct male line. After the death of the earl in 1670, she married Ralph Lord Montague, by whom she had a son, afterwards John Duke of Montague. By her first husband she had a daughter, Elizabeth Percy, who, inheriting her mother's estates belonging to the Southampton family, was one of the greatest heiresses in England. It is remarkable, that this lady was married to two husbands without having children; she again entered the state of wedlock, and by her third husband, Charles Seymour, Duke of Somerset, she had issue.

Portrait of the Countess of Sunderland, painted by Sir Peter Lely. The picture of this lady at Windsor, improperly designated "the Sacharissa," represents the daughter of Lord George Digby; she was married to the Earl of Sunderland, the son of the beautiful and amiable Lady Sunderland, who was celebrated by Waller under that *sweet* appellation, and painted by Vandyke. It is

of this portrait Lord Orford says, that "had not Waller been a better painter than Vandyke, Sacharissa would make little impression now."

This lady at an advanced period of life, for she outlived her lord forty years, happened to meet the poet who had so elegantly complimented her in his youth; she asked him in raillery, when he would write such verses upon her again. "Oh, madam!" said he, "when your ladyship is as young again." The gallantry of the poet seems not to have been more lasting than the personal charms of the once beautiful Sacharissa.

Portrait of Mrs. Jane Middleton, painted by Sir Peter Lely. This lady was esteemed one of the first beauties of the court, had many admirers, and although possessing but a small fortune, yet so great was her love of splendour, that she impaired her means in vainly endeavouring to vie with those of greater wealth. Among her admirers was the Count de Grammont, whose access to her was not difficult, as she is represented as a great coquette; yet her manners and discourse were precise and affected. Her biographer says, "People grew weary of those sentiments of delicacy which she endeavoured to explain without understanding them herself; and instead of entertaining, she became tiresome."

Grammont sought the favour of this vain woman by presents of "perfumed gloves, pocket looking-glasses, elegant boxes, apricot-paste, essences, and other small wares of love;" these it seems arrived every week from Paris; but "ear-rings, diamonds, brilliants, and bright guineas," which he also lavished upon the fair Mrs. Middleton, and another rival coquette, Miss Warmestre, a brunette, were to be had of the best sort in London, with which these ladies were as well pleased as if they had been brought from abroad. The chevalier went one evening in search of Mrs. Middleton to the Queen's drawing-room, where there was a ball; there he found the object of his inquiry; but, alas! Miss Hamilton was also there, whose beauty and superior manners suddenly



eclipsed the languishing Mrs. Middleton, and for ever deprived her of her gay admirer.

Portrait of Mrs. Lawson, painted by William Wissing. This lady, perhaps, was one of the beautiful maids of honour to the queen, of whom from time to time there were many, of whose memoirs nothing is now known.

Portrait of Mrs. Nott, painted by William Wissing. The beauty of this lady was a sufficient recommendation for her appearance at the court of Charles. As she is not noticed by Count Hamilton, it is to be presumed, that she, as well as Mrs. Lawson, of whom nothing is recorded by the same author, may be numbered with those few ladies who, in the midst of every incentive to error, maintained a reputation for virtue. Mrs. Nott was the wife of Sir Thomas Nott, one of the gentlemen ushers of the privy chamber to Charles II.

The admired painter of most of these pictures, Peter Lely, one of the greatest masters of the German school, was born at Soest, in Westphalia, 1617, and came to England in 1641. He was the son of a captain in the army, of the family name of Vander Vaas, which, as was customary in former times, was changed from the trivial circumstance of his being born at a perfumer's, the sign of the Lily; whence he received the appellation of Captain Du Lys, or Lely, which name was assumed by the painter.

Lely first practised landscape, and painted historic figures less than the life; but being induced to visit England, in that age, as well as the present, the proper sphere for portrait-painting, and here contemplating the numerous works of Vandyke, who was lately dead, he judiciously gave up his former professional pursuits, and devoted his talents exclusively to the study of portrait-painting. He was employed by Charles I. and painted a likeness of that munificent patron of the arts, who is represented holding a packet, directed "Au roi monseigneur;" and the Duke of York, æt. 14, presenting a penknife to cut the strings. This



piece was painted at Hampton Court, shortly before the unfortunate monarch left that palace for the last time, by Lely, who, Lord Orford says, was earnestly recommended to his majesty. The countenance of the king in this picture, his lordship observes, has none of that melancholy grace which is seen in the portraits of him by Vandyke; it has a countenance more stern, and expressive of the tempests he had experienced.

Lely was not only patronised by this king, and his son Charles II. after the Restoration, but he was employed by Oliver Cromwell, who sat to him for his portrait, and while sitting, said to the painter, " Mr. Lely, I desire you will use " all your skill to paint my picture truly like me, and not flatter me at all; but " remark all these roughnesses, pimples, and warts, and every thing as you see " me, otherwise I will not pay you a farthing for it."

In this room are thirteen other portraits of ladies, probably of the court of Charles II. copied by Theodore Russel on small panels, from the originals by Sir Anthony Vandyke and Sir Peter Lely. This painter was the nephew of Cornelius Jansen, and lived with Vandyke, whose works on a diminished scale he copied in a neat and clear style, some of which are not without a portion of the feeling of his master.

The other paintings in this apartment are,

*A Bohemian Family*, painted by Giovanni Antonio Licino, called Il Pordenone, from the name of the town where he was born. Between this painter and Titian there existed a rivalry and great animosity, which was increased by their respective employers; so that Pordenone thought it prudent to guard himself from the violence of his opponent, by painting with his sword by his side. He had the merit of being considered the second in rank in the Venetian school. This picture, which is painted with great boldness, is nearly a square,

being five feet six by five feet seven inches. Pordenone died at Mantua, in 1540, aged fifty-six, suspected of having been poisoned.

*Vulcan presenting the Armour of Achilles to Thetis*, painted by Antonio Balestra. This master was a disciple of Carlo Maratti, and painted somewhat in his style. He was born at Verona, in 1666. This picture is four feet three by three feet six inches, and was removed to Windsor Castle from the Queen's palace, Buckingham-House.

*Achilles presented to the Centaur*, painted by Balestra, companion to the above; also brought from the Queen's palace.

There are four Venetian landscapes painted by Carlo Veyries, each four feet by three feet eleven inches. These were likewise brought from the Queen's palace.

Portraits of Lacey the comedian, personating three characters: Parson Scruple, in *The Cheats*; Sandy, in *The Taming of the Shrew*; and Monsieur de Vice, in *The Country Captain*. These characters are represented as large as life in the same picture, which is eight feet in length, by seven feet four inches in height. In Dodsley's *Theatrical Records* two of these characters are said to be Teague, in *The Committee*, and Gallyard, in *The Variety*. This curious picture was painted, in 1675, by Michael Wright, a native of Scotland, who sometimes signed his pictures "Michael Wright, *Anglus*." It was this artist who was employed by the chamber of the city of London to paint the portraits of the judges, in gratitude to their exertions, and just and satisfactory decisions, in settling the disputes of the many claimants to the ground on which the houses stood previous to the dreadful fire of London. These pictures ornamented the walls of Guildhall until the late alterations therein, when they were removed. Sir Peter Lely was offered the commission to paint these portraits, but refusing to wait upon

the judges at their own chambers, Wright was appointed, and received sixty pounds for each picture.

*The Continnence of Scipio*, painted by Sebastian Ricci. This picture was perhaps executed in England, where Ricci arrived in the reign of Queen Anne, and met with patronage beyond his merit. He painted the chapel at Bulstrode for the Duke of Portland; where, in the altar-piece representing *The Last Supper*, he introduced his own portrait in a large wig. His successful imitations of the style of the old masters he frequently sold for their works. On one occasion he deceived La Fosse, who painted the ceiling at Montague-House (the British Museum), by an imitation of Paul Veronese. The French painter avenged himself by sarcastically recommending him in future to paint "nothing but Paul Veroneses, and no more Riccis." This painter was born at Belluno, in the Venetian state, in 1639; and died at Venice, in the year 1734.

*Cupid and Psyche*, painted by Gregorio Lazarini, born at Venice, 1654. This is a pleasing composition, with agreeable light and shadow. Lazarini practised his art at Venice at the time Carlo Maratti painted at Rome. When the Venetian ambassador then at Rome, proposed to the Roman artists to paint a picture for the Sala dello Scrutinio at Venice, Carlo Maratti had the liberality to decline the commission, expressing his surprise that the ambassador should apply to the Roman artists, having such a painter as Lazarini at Venice. This picture was brought from Buckingham-House, and is four feet four by three feet ten inches.

*A Candlelight Piece*, with a party singing; dimensions five feet seven by five feet three inches; painted by Gerard Honthorst. Walpole mentions, that this artist excelled in night-pieces and candlelights, which he principally painted for Prince Justinian when at Rome. This is from the collection at the Queen's palace.

*Holy Family*, from the same collection, painted in the school of Raphael.

*An Italian Market*, painted by Peter de Laer, called Bamboccio. There is much character in the figures in this scene, which are obviously studied from nature. He is said to have derived the appellation of *Bamboccio* from the singular deformity of his body: nature, however, kindly compensated for his personal defects, by bestowing upon him great mental endowments. He was born at the village of Laaren, near Naarden, in Holland; but studying at Rome, he acquired a gusto in his works superior to that of the generality of the Dutch painters. He is represented as a lively, amiable man, and lived on terms of the most friendly intimacy with Nicolo Poussin and Claude; and in company with these great painters made many studies of the ancient fragments of architecture in the vicinity of Rome, which he judiciously introduced, as in this picture, as backgrounds. He died at Haerlem, in 1673, aged sixty.

*Ignatius worshipping the Saviour*, painted by Giacomo Robusti, called Il Tintoretto, which name he acquired from the circumstance of his being the son of a dyer. This painter was a disciple of Titian, under whom he studied until his great talents, which outstripped his fellow-scholars, excited the jealousy of his master, who ungenerously expelled him his academy. He, however, returned, when he had acquired sufficient reputation to establish a school of his own, a courteous compliment to his master for this injustice, by a tacit acknowledgment of the superior merits of Titian, in an inscription on the walls of his academy, as a precept for his scholars: "Il disegno di Michel Angiolo, e il colorito di Tiziano." This picture of Ignatius worshipping the Saviour was in the collection at Buckingham-House; its size is five feet six inches by four feet.

*A Magdalen by candlelight*, painted by Godfrey Schalken, a native of Dort, whose works, although highly finished, are usually deficient in taste and good selection. Had he chosen for his night scenes such subjects as camp-fires, gipsies,



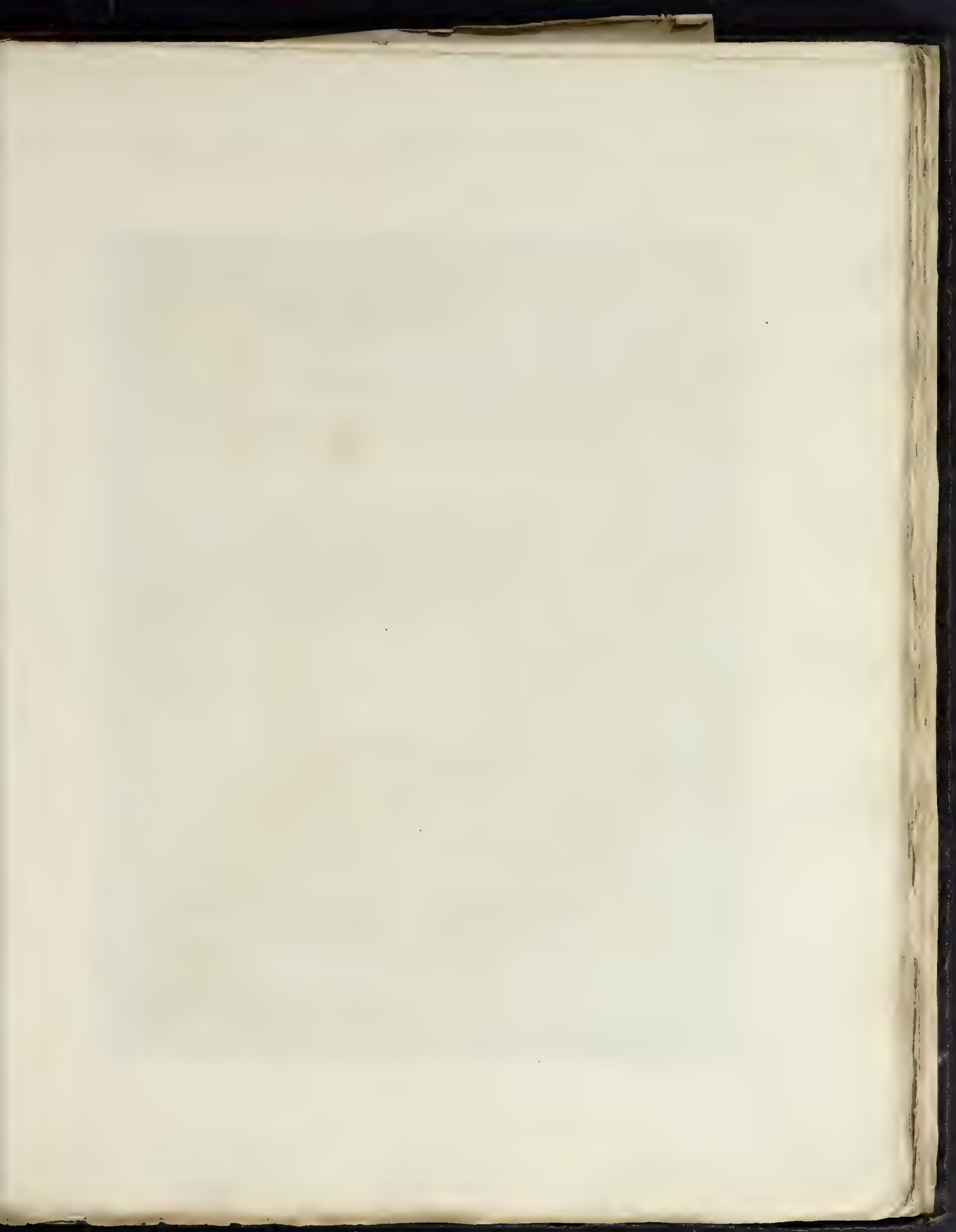
and similar picturesque groups, his talents would have been well employed; but the elevated feeling which the Italian school has exhibited in the heads of Madonnas, Magdalens, and Saints, was sadly travestied by a Dutch painter of Candlelights. The father of Schalken kept a school; his masters were Gerard Dow and Solomon van Hoogstraten. Whatever notions of the *polite arts* he might have acquired under these preceptors, he came to England to put them in practice. One instance of his politeness was displayed soon after his arrival here, when he was employed to paint the portrait of his native prince, King William III. of England, which was to be by candlelight:—he placed a candle in his majesty's hand, where it remained until the tallow ran down upon his royal fingers. His gallantry to the ladies was only equalled by the conceit of Jervas. Schalken was employed to paint the portrait of a lady with a plain face, but who had handsome hands. When he had finished the face, carefully marking every blemish, she asked whether she must not sit for her hands. "No," replied the Dutchman; "I always copy them from my housemaid." Such was the taste of the times, however, that Schalken was much employed by the cognoscenti of England, and retired to Holland with a good fortune. He died at Dort, in 1706.

Portraits of Titian and a Senator of Venice, painted by Titian. These portraits are painted with great truth to nature, and are most harmoniously coloured. They are nearly half-lengths, the dimensions of the picture being three feet by two feet eight inches.

*Boscobel Wood*, painted by Robert Streater. It was in this wood, after the fatal battle of Worcester, that Charles II. meeting with Captain Careless, was persuaded by that loyal gentleman to hide himself in an oak, whose thickly spreading branches might screen him from the parliamentary troops, who were dispatched in all directions to seek the king and the fugitive royalists. In this

tree his majesty, with the captain, remained one day and two nights without food. During the day troopers repeatedly passed within their hearing, and a party that rode immediately for the royal oak, were providentially diverted from their object by an owl, which, disturbed by their noise, had taken flight from an adjoining tree, after which all the troopers, shouting, rode at full speed. Charles II. had a great esteem for Streater, the painter of this picture, who laboured under a dreadful disease, for which he underwent a painful and dangerous operation, performed by a celebrated French anatomist, expressly sent for from Paris by his majesty, who was anxious to save the life of his favourite painter. Streater was born in Long Acre, and died in 1680, at the age of fifty-six.

Portrait of William Duke of Gloucester, painted by Sir Peter Lely. This promising young prince, the son of the Princess Anne, by George Prince of Denmark, was born at the palace of Hampton Court, on the 24th of July, 1689. King William and Queen Mary, it is known, behaved with great reserve towards the mother of this royal youth; but the king shewed great affection to him from the time of his birth, and on the day of his baptism created him Duke of Gloucester. After the death of Queen Mary, his majesty's regard for the young duke appeared daily to increase; he caused him to be elected a knight of the Garter when only in his seventh year, and three years afterwards provided him with an establishment, and allowed him to hold his court. His constitution was delicate, but his mind was masculine and energetic: for before he had attained his eighth year, he had studied fortification and navigation, and understood the structure of military works and the mechanism of ship-building; he took pleasure in field-sports and martial exercises, and could perform evolutions with a company of boys who had enlisted themselves for his juvenile corps. None of the many children of the Princess Anne had lived to the age of this hopeful youth, but it was decreed that he should not wield the sceptre of England. On









Wednesday, the 24th July, 1700, being his highness's birthday, the king ordered it to be celebrated at Windsor. Soon after the ceremony was ended, the royal youth found himself indisposed; the next day he complained of a pain in his throat, was feverish, and becoming delirious, continued in that state until the following Tuesday, when he expired in his apartment at Windsor Castle. His body was removed, and attended by a funeral procession, which set off, by torchlight, from the castle, through the little park, for Old Windsor, and from thence through Staines and Bedfont, to Palace-yard, Westminster, where it arrived at two o'clock in the morning, when the royal corpse was placed in the prince's lodgings, and remained there in state until its interment in Henry the Seventh's chapel.

#### THE KING'S CLOSET.

This room was enlarged, under his Majesty's direction, by the late surveyor general, when the old ceiling, which represented the story of Jupiter and Leda, was removed, and the legend of St. George and the Dragon was substituted, painted by Mr. Matthew Wyatt. The walls of this apartment are hung with scarlet cloth, the cornice and the mouldings are gilt, and the cove is also enriched with gilding, producing a rich effect. Opposite the chimney is a cabinet, curiously inlaid, which is the more estimable for having been used as the writing-desk of King William III. The paintings in the King's closet are,

A portrait of James Duke of York, painted by Sir Peter Lely; a half-length, four feet one inch by three feet three inches. This prince, the youngest son of Charles I. was born in St. James's Palace, 15th October, 1633, and the same day proclaimed at the palace gates, Duke of York; when several silver medals, to commemorate the event, were thrown among the populace. The misfortunes of this prince commenced in his youth; for in his thirteenth year, after the surrender of Oxford, he was conveyed to London by the turbulent faction in the

Long Parliament, and for a time, with his brother the Duke of Gloucester, and his sister the Lady Elizabeth, was confined in the palace in which he was born. From this place, three years after his captivity, he had the good fortune to make his escape, disguised in woman's apparel, and was conveyed to Dort, in Holland, by the trusty Captain Bampffield, and subsequently arrived at Paris, where he met his mother, Henrietta Maria, the fugitive queen.

The Duke of York early distinguished himself by his martial achievements while serving as a volunteer in the armies of Spain; and after the Restoration, in the year 1665, being then lord high admiral of England, he commanded the English fleet in an engagement with the Dutch, in which action, by his incomparable valour, after a desperate conflict, he obtained the victory, when the Dutch admiral perished with his own and many more ships of war. This was not the only battle in which, by the dauntless exposure of his person for their defence, he had manifested his devotion to the king his brother, and his love for the country.

Upon the death of Charles II. the duke was immediately proclaimed king by the title of James II. and the same day made a speech to his privy council, when he declared, that "he would endeavour to follow his brother's example, and " most especially in that of his great clemency and tenderness to his people; and " that he should make it likewise his endeavour to preserve the government both " in church and state, as it was by law established." But, alas! in James II. we do not recognise the magnanimous Duke of York! The troubles of this infatuated king, and his final abdication, will be noticed in the History of St. James's Palace, in which many of the actions relating to that event took place.

This picture was removed to Windsor from the collection at Kensington Palace.

*St. Sebastian*, painted by Guido. This picture formed part of the collection

at the Queen's palace; its dimensions are one foot ten inches by one foot six inches and a half.

*The Angel appearing to the Shepherds*; a night scene, the landscape and figures partially illuminated by a light in the heavens accompanying the "divine messenger of good tidings." This picture has been erroneously ascribed to the pencil of Poussin: its dimensions a square of one foot nine inches each way.

*An old Woman watering Flowers*, painted by Gerard Dow, but not to be classed with his best works.

*A Head of the Virgin*, painted by Carlo Dolci; brought from the Queen's palace; dimensions eleven inches by eight inches and a half. Many of the devout subjects, particularly the heads of saints, by this master, are designed and painted with so pure a feeling of expression, tenderness, and patient suffering, as to excite an emulation among the cognoscenti to possess his works. The celebrated picture of *Christ breaking the Bread*, in the possession of the Marquis of Exeter at Burleigh, is the work of this master, who was born at Florence in 1616, and died in 1686.

*The Music-Master and his Scholar*, a lady playing upon the virginal, painted by Mieris, perhaps William, the youngest son of the distinguished Francis Mieris, as the colouring is cold, and the style not equal to the works ascribed to the father. The virginal was much in vogue formerly; Queen Elizabeth was said to be a good performer upon this instrument. In the picture its cover is open, which is inscribed, *MUSICA LETITIAE CO.—S. MEDICINA DOLOR.* One of these instruments is now in the possession of a family in Berkshire, on the cover of which is the same Latin inscription. It was the custom in former times not only to inscribe musical-keyed instruments with mottos, but to ornament them with expensive paintings. A virtuoso in London possesses a series of landscapes, of various forms and dimensions, painted in oil by Gaspar Poussin, which formed



the panels of an organ. In the famous picture of the Apartment of Gonzalez, among the furniture is a virginal, the cover of which being open, exhibits compartments formed of landscapes. This picture is two feet five by two feet one inch.

*The Misers*, painted by Quintin Matsys. This picture, from the time of its being placed in the royal collection, has been the object of general attraction. Its subject is comprehensible by all capacities; it portrays old age and avarice united, combinations that have met in men of every age and every clime. But this constitutes not all its merit: it is the work of a blacksmith, who painted it by the divine inspiration of love! This tale has been, and will continue to be, so identified with the picture, that were it surrounded by the works of Michael Angelo, they must yield to the Misers of the blacksmith of Antwerp. The truth of this story of his conversion to the art, is supported by the inscription on his monument in the cathedral at Antwerp: "Connubialis amor de Mulcibre fecit Apellem." Matsys was born in 1450, and laboured at his trade until he was twenty, when becoming enamoured of the daughter of an artist, who had declared that she should bestow her fair hand on no one but a painter, Matsys left the worthless service of Vulcan, and became the successful votary of Apollo. He was born in 1450, and died in 1529.

The late worthy Major — made a highly laboured drawing, as it afterwards appeared, from a print of the Misers, and coloured it from recollection. Mrs. Udney was prevailed upon to introduce the major, who was an amateur, to her Royal Highness the Princess Charlotte, at Warwick-House, to afford him the honour of submitting his work as a copy of the picture at Windsor Castle. The drawing was much admired, but the amateur was embarrassed on being told by the young princess, that he had mistaken the colouring; for one of the Misers was represented in the colour worn by the other, and the caps were also coloured vice versa. It should be mentioned, that her royal highness had seen



the picture but *once*, and *that* eight years previously to this interview. It is dangerous to rely upon the reminiscence of eight years' date; but, unfortunately for the *amateur*, the princess's memory was the most correct. To the honour of the major, however, it must be added, that he candidly told this story of himself.

*St. Catherine*, painted by Leonardo da Vinci; dimensions one foot nine by one foot five inches. This head of St. Catherine is a pleasing specimen of the talent of the celebrated da Vinci, and is in good preservation. From the collection at the Queen's palace.

*Our Saviour in the Garden*. This is a companion to the Angel appearing to the Shepherds. The Saviour is here represented in prayer, on an elevated spot, and his disciples on the fore-ground, asleep. In the heavens, which are illumined, appear angels bearing a cross.

*Nymph and Satyr*, painted by Albano. From the Queen's palace.

*The Ecce Homo*, a small picture, being eleven by eight inches and a half. From the Queen's palace.

Portrait of William Prince of Orange, painted by William Wissing; dimensions four feet one inch by three feet three inches. King James II. having endeavoured to introduce and establish the Roman Catholic religion, and having done other acts contrary to the constitution, a memorial from the Church of England was presented to their Royal Highnesses the Prince and Princess of Orange, humbly imploring their protection of the Protestant religion, the free parliament of England, and the just liberties of the subject, &c. &c. Many of the nobility and gentry withdrew to Holland, and personally solicited the prince to take upon him the redemption of the country.

The unhappy king, having discovered too late that the affections of his subjects were alienated from him, remained in a state of distraction, whilst the

Prince of Orange was embarking his troops for an expedition to England. In October 1688, his highness, with the Dutch fleet, consisting of fifty-two men of-war, twenty-five frigates, as many fire-ships, with nearly four hundred victuallers, and other vessels for transporting 3560 horse and 10,692 foot, sailed from the Brill, and in the beginning of November landed at Torbay, whence he proceeded to Exeter, and thence marched to London. Soon after this, King James abdicated the throne, and the Prince and Princess of Orange were crowned king and queen of these realms.—The circumstances which happened at court at this momentous period, will be related in the History of the Palace of St. James.

King William was tall and thin, his frame not robust; his complexion dark, his hair brown, and his countenance grave and rather repulsive. He spoke with fluency Dutch, French, English, and German; knew grammatically Latin, Italian, and Spanish; and was possessed of a strong memory: but he was indifferent to the belles lettres, and cared not for the fine arts. He was, however, a brave and a good prince, and his memory is justly revered by the English people.

After the death of his queen, whom he tenderly loved, William became irritable, and sometimes caned his inferior servants. An humble Frenchman, who had the care of his guns and his dogs, and who attended him on his shooting parties, once forgot to provide himself with shot, although it was his duty to load his majesty's fowling-piece. Terrified lest he should be dubbed a knight of the cane, he charged with powder, and kept his counsel, exclaiming, when his royal master fired, "I did never, no never see his majesty miss before!"

Portrait of Erasmus, painted by G. Penn; dimensions one foot eleven by one foot six inches. On the back of this picture, which is painted upon panel, is written, "Brought by the Marquis of Hamilton from Bavaria, and given to the king, 1632."

Desiderius Erasmus, born at Rotterdam, in the year 1436, was not more honoured and esteemed by his countrymen, than by the most enlightened and the greatest characters in every country in Europe. His great abilities were discovered whilst he was yet a boy at school, and rewarded with a yearly pension by the Emperor Charles V. for a poem, in honour of that sovereign, written by Erasmus in his fifteenth year. He was also honoured with the friendship of Henry VIII. whilst prince, and after his succeeding to the crown was offered by that monarch a pension, a house, and land, if he would consent to reside in England. He had the happiness to number among his friends and patrons, Cardinal Wolsey, the Archbishop of Canterbury, and Sir Thomas More, under whose roof he wrote his book in "Praise of Folly." The piety and wisdom of this great man are manifested in his theological writings, which materially served the cause of the Reformation; and his superior wit is sufficiently evident in his Colloquies.

The King of France wrote to Erasmus, offering him a bishopric and a large pension, if he would reside in France. The Emperor Charles V. offered him a bishopric in Sicily, made him a privy counsellor, augmented his pension, and promised more honours, to tempt him occasionally to reside at his court. The Kings of Poland and Hungary pressed him to live in their dominions; Ann Princess of Verona allowed him a pension; the Dukes of Saxony and Gulick each made him presents; Pope Adrian VI. repeatedly wrote to him with his own hand; Pope Clement V. sent him a present of five hundred florins, and invited him to Rome; and Pope Paul III. proposed to have made him a cardinal, which the death of his holiness prevented. Archbishop Warham gave him an exhibition; Cardinal Wolsey allowed him a pension out of a prebend of York; the Bishops of Lincoln and Rochester, Lord Cromwell, Lord Montjoy, Bishop Tonsal, Dean Collet, and Polydore Virgil, were also his liberal

patrons. The Elector of Mentz sent him a cup of gold, richly ornamented with precious stones; Cardinal Campegius sent him a diamond ring of great value; Cardinal Mattheo sent him a cup of pure gold, and an offer of a pension of five hundred florins a year to live at Rome; the Bishop of Basil generously offered him half the revenue of his bishopric; and Thurxo, Bishop of Urtislivo, went six days' journey out of his way expressly to see this worthy man.

Notwithstanding this vast patronage, Erasmus, like most men of extraordinary genius, being no economist, was constantly in want of money. He was Margaret professor of divinity at Cambridge, and minister of Aldington, in Kent. When a professor in the university at Paris, he had several pupils the sons of the first families in England. Erasmus did not confine his studies to literature; when a monk, he cultivated the fine arts and sciences, and among other accomplishments, became no mean painter. In the monastery at Stein, in Germany, there still remains a crucifixion painted in oil, with an inscription—"Treat not this piece with contempt; Erasmus was the painter."

This truly great man was an enemy to war, and wrote his opinions upon that subject; he was also the mighty advocate of free inquiry, and the successful opposer of the ignorance and bigotry which characterized his age. He died at Basil, in the year 1536.

*A Head*, painted by Parmegiano; dimensions two feet one inch by one foot six inches.

*The Garden of Eden*, painted by Breughel; dimensions two feet one inch and a half by one foot six inches and a half.

*A Head*, painted by Raphael; dimensions two feet one by one foot seven inches.

*A Dutch Wake*, painted by Breughel; dimensions two feet three by one foot six inches and a half.

Portrait of Martin Luther, painted by Hans Holbein; dimensions one foot



eight by one foot three inches. This small picture represents the champion of the Reformation seated at a table, with a pen in one hand, and a book in the other; a coat of arms is painted in the corner, with a cardinal holding a shield, field *sable*, a fesse between three annulets *or*.

Martin Luther was the son of a miner, and born at Isleben, in Saxony, in the year 1483. When a young man, as he was walking and conversing with another, a flash of lightning struck his companion dead. The awfulness of this event it appears gave him a serious turn, for he became a hermit, and afterwards a monk of the order of St. Augustine. Luther had pronounced theological lectures in the university of Wittenberg, and that seminary had the resolution to support him against the thunders of the Vatican. This great apostle of Protestantism possessed a large share of ability, and an unconquerable spirit; but he was sometimes scurrilous in his disputations, which his opponents knew how to retort. Religious controversies are, alas! too frequently maintained with the same unchristian spirit of rudeness and mutual irritation.

King Henry VIII. wrote a polemic treatise against the prevailing opinions of Luther, who was no respecter of persons; and the latter published an answer to his royal adversary in language the most gross and indecorous, but subsequently offered an apology for his rudeness, which the haughty monarch treated with contempt. The pope had flattered Henry, upon the appearance of his work, in a letter wherein he says, "If those whom the king had addressed had been *men* instead of the *worst* of *devils*, they *must* have been converted." Luther lived to see the Reformation accomplished, and died in his native place, in the year 1546.

Mary Princess of Orange, painted by W. Wissing. This picture is the same size as that of the Prince of Orange, to which it is a companion. It was brought to Windsor from the collection at Kensington Palace.

The Princess Mary of York was eldest daughter of King James II. by Anne his first wife, daughter of the Earl of Clarendon. This amiable and accomplished princess was born in St. James's Palace, April 30, 1662. Prince Rupert was her godfather. She was married to William-Henry Nassau, Prince of Orange, in 1647. Tall and majestic, she had an elegant shape, and a countenance beautiful and benignant. The abdicated throne of her father she, jointly with the king her husband, supported with dignity, and when the king was absent engaged in war, she ruled the kingdom with masculine spirit and wisdom: yet may she be numbered among the most gentle of her sex; and she was devoted to the king her husband, whom she considered as the greatest man of the age: of this affection William was not undeserving. This virtuous queen died of the small-pox, December 28, 1694. Perhaps no royal funeral was ever more solemn or impressive than hers, the two Houses of Parliament walking in the procession. When the king died, which was seven years after the demise of his consort, there was found fastened upon his arm by a silk ribbon, a locket containing a tender device made of the queen's hair. The death of her majesty was seriously lamented by the king, and by every loyal subject. "I cannot choose but grieve," said his majesty to those who offered their condolence, "seeing that she was my wife for seventeen years, and I never knew her guilty of an indiscretion."

*St. John*, painted by Carlo Maratti; dimensions two feet one by one foot eight inches and a half. From the Queen's palace.

*A Man's Head*, painted by Denner. This has no other merit than its careful finishing—the highest praise that is claimed by the elaborate works of this master.

*A Landscape*, painted by Herman Swanevelt; dimensions two feet by one foot eight. This is a pleasing composition, and painted with spirit. Swanevelt was so devoted to the study of landscape-painting, that for years he lived almost

entirely amidst the sequestered scenery which he painted: hence he acquired the title of the Hermit. He became a pupil of Claude de Lorraine. He was born at Woerden, in 1620; and died at Rome, in 1690. His admirable etchings are to be met with in the portfolio of every intelligent collector.

*The Supper*, a sketch, painted by Sir Peter Paul Rubens; dimensions one foot eight by one foot three inches and a half. This spirited sketch is designed in a warm greyish tint upon a brown ground, and has a fine effect. The subject is Christ supping at the house of Simon. In the fore-ground, Mary is kneeling and embracing the feet of the Saviour, who is seated at the table. There is a curious anachronism in this composition (which is generally grand and imposing): an old man, with a flowing beard, is looking on through a pair of spectacles, which he is holding on his nose with his left hand. The dignity of the subject is lessened too by a dog in front, who is gnawing a bone. These faults would not be endured in the works of a living artist, and ought not to pass uncensured in the works of the dead—they are far beneath the poetic inspiration of historical composition.

Portrait of Thomas Duke of Norfolk, painted by Hans Holbein; dimensions two feet seven inches by two feet. This picture represents the duke nearly half-length: he wears a black robe of satin edged with fur, and is decorated with the collar of the Garter; in each hand he holds a staff of office, as lord treasurer and earl marshal of England. This picture is a fine specimen of the talent of Holbein, and is in excellent preservation.

Thomas Howard, Duke of Norfolk, a nobleman of heroic spirit and great honour, was father of the renowned Earl of Surry, whose portrait has been noticed. The earl was beheaded; the same fate awaited the duke, who had been tried for, and basely convicted of, high treason, but his life was saved by

the death of his ungrateful sovereign Henry VIII. the night previous to the day appointed for his public execution.

Portrait of King Edward VI. painted by Hans Holbein; dimensions three feet six by two feet eight inches. This picture represents the young prince nearly at full length, very richly attired: the satin, fur, embroidery, and jewels are painted with great skill; the countenance is expressive and natural, and the whole very elaborately finished. The back-ground is designed with some architectural taste, and harmoniously coloured.

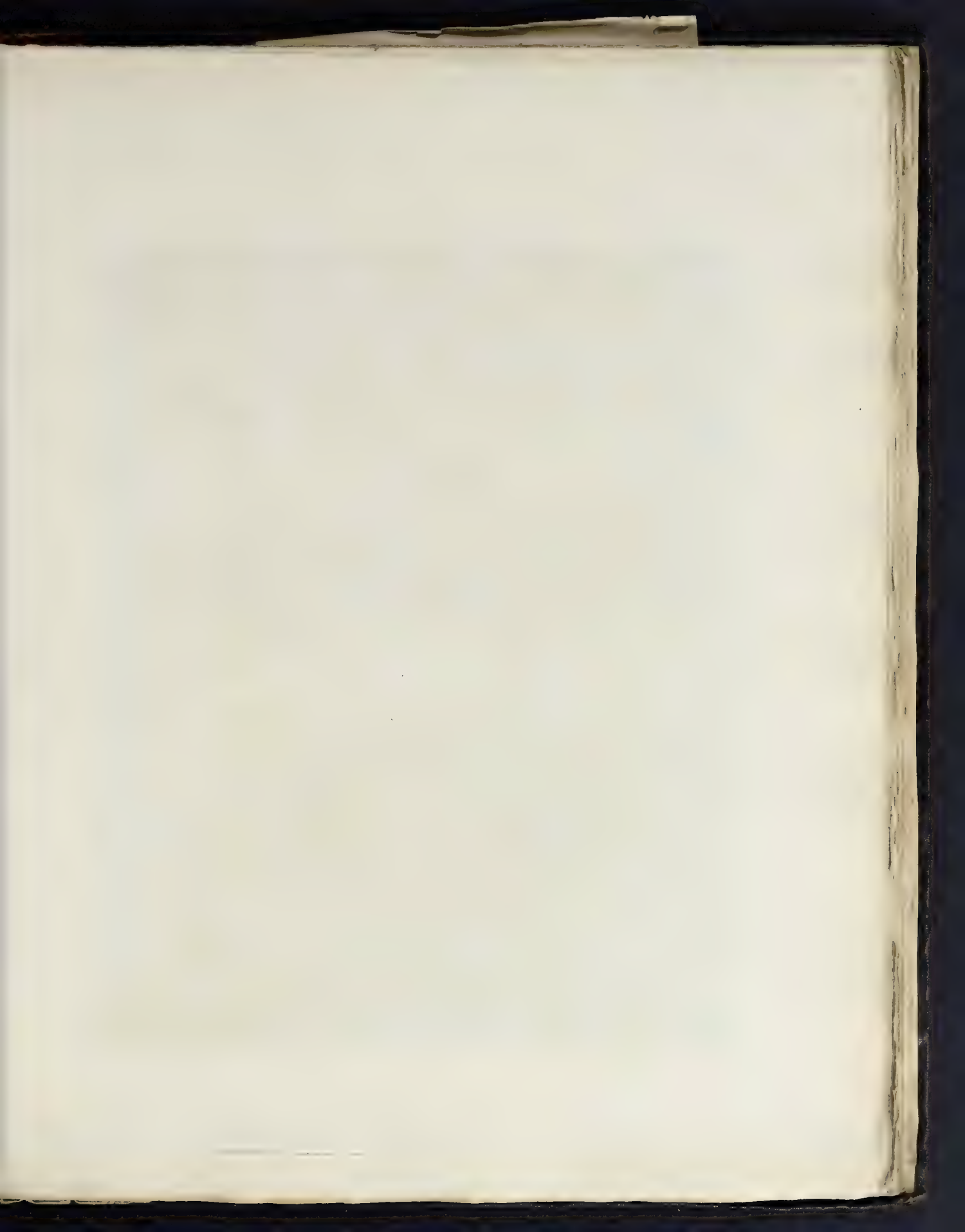
Edward, son of Henry VIII. and only child by his third wife, Lady Jane Seymour, was born at Hampton Court, in the year 1537. This prince, soon after the decease of his father, was crowned king, being then only in his tenth year. In the year 1550, after a peace had been concluded between England and France, a marriage was settled between the young king and the eldest daughter of the King of France; but the death of Edward prevented its consummation.

King Edward declining in his health, and feeling a pious desire to perpetuate his memory by some charitable institutions, founded the house of the Grey Friars in London, now known as Christ's Hospital, for poor and fatherless children; St. Thomas's and St. Bartholomew's Hospitals, for the lame and impotent; and some other public institutions, which yet flourish in honour of their founder. This amiable prince died at Greenwich, July 6, 1553, in the sixteenth year of his age, after reigning six years and a few months. His body was buried in Westminster Abbey, near that of his grandfather Henry VII.

*A Woman reading*, painted by Corregio; dimensions two feet by one foot seven inches and a half. From the collection at the Queen's palace.

*St. Peter delivered from Prison*, painted by Henry Steenwyck; dimensions two feet one by one foot six inches and a half. This painter excelled in subjects of







View of the Gallery at the Louvre

gloomy character, and represented the massive chambers and vaulted roofs of prisons in compositions highly picturesque, which in general he dimly illuminated by lamps or torches. In this an angel is conducting St. Peter from his cell; and the Roman guards are represented, in various parts of the prison, asleep. The complicated chambers, arches, and staircases of this composition, exhibit the painter's fertile invention; and the light, shadow, and penciling, his skill in the executive part of his art. Anachronisms prevail too in this picture: on the fore-ground floor is scattered a *pack of cards*, supposed to have amused the night-watch; and against the wall, among other implements of war, are *modern musquets*.

Portrait of Anne Duchess of York, painted by Sir Peter Lely; dimensions four feet one by three feet three inches. This picture, which is finely painted, is the companion to that of James Duke of York, in this apartment. From the collection at Kensington Palace.

#### THE KING'S DRESSING-ROOM.

The hangings of this room are of scarlet cloth, with gold beading; the ceiling, which represents the Nursing of the Infant St. George, is painted by Mr. Matthew Wyatt. The paintings in this apartment are,

Portrait of George Prince of Denmark, painted by Sir Godfrey Kneller; dimensions four feet by three feet three inches. This prince, the second son of Frederic III. King of Denmark, came over to England, and was married to the Princess Anne, second daughter of King James II. in the year 1683.

On the demise of King William, the Princess Anne was proclaimed Queen of England; but Prince George had no share in the government. He had the honour to walk as chief mourner at the funeral of King William, and the queen declared him *generalissimo* of all her forces by sea and land.



On the day of the queen's coronation, her majesty dined at a table at the upper end of Westminster Hall, under a canopy of state; Prince George sat at her left hand; and the nobility, with other persons of quality, were seated, according to their rank, at the respective tables provided. After the dinner had ended, her majesty and his royal highness retired, and returned to St. James's Palace between nine and ten, amidst "bonfires, illuminations, ringing of bells," and other public demonstrations of joy.

Portrait of John Malderus, Bishop of Antwerp, painted by Vandyke.

Portrait of James Duke of York, painted by Russel. This is a small picture, being one foot nine by one foot three inches.

Portrait of Holstoff, a German merchant, painted by Hans Holbein; size two feet by one foot six inches.

*The Holy Family*; a small picture, being nine inches by six inches and a half; painted, after Titian, by David Teniers. Brought from the Queen's palace.

Portrait of Queen Henrietta Maria, painted by Vandyke; dimensions three feet six inches by two feet nine inches. Granger, in speaking of this picture, says, "Whoever sees this charming portrait at Windsor, will cease to admire "at her great influence over the king."

*The Holy Family*, painted by Garofalo. From the collection at the Queen's palace.

Portrait of Charles II. painted by Russel; the same size as, and companion to, the small portrait of James Duke of York.

*A Man's Head*, painted by Hans Holbein; dimensions two feet by one foot five inches.

*Virgin and Child*, painted by D. Teniers. From the Queen's palace.

*The Daughter of Herodias with the Head of John the Baptist in a Charger*, painted by Carlo Dolci; dimensions four feet by three feet two inches. From the collection



at the Queen's palace. This subject, which has so frequently been painted by the best artists of the various schools, has rarely produced any other than painful emotions: for who can behold the bleeding trophy otherwise than with feelings of disgust? The moral of this story cannot be conveyed by the graphic art, however finely the picture may be drawn, or exquisitely coloured: but the pious Bishop Porteus judiciously chose the decapitation of the apostle for the subject of a sermon\*, wherein he has exhibited, with great pathos, the many fatal consequences that may grow out of the first departure from rectitude.

*Our Saviour, St. John, and the Virgin*, painted by Guercino; dimensions two feet four by one foot eleven inches. From the collection at Hampton Court.

*St. Catherine*, painted by Domenichino; dimensions three feet two by two feet eight inches.

*A Magdalen*, painted by Carlo Dolci; dimensions three feet nine by three feet.

*The Virgin teaching the Infant Christ to read*, painted by Guercino; dimensions two feet five by one foot ten inches. In those days when religion derived some aid from painting and sculpture, subjects of this nature were doubtless pleasing to the enthusiastic cloistered devotee. The minds of such delighted to indulge in fancying all the familiar occupations of the Holy Family: hence we have seen a Caracci representing Joseph in his menial capacity as a carpenter, the infant Jesus assisting. Whether these subjects could afford much aid to devotion, may be doubted; but certainly the picture in the Orleans collection, which represented the Virgin washing, with groups of cherubim flying with the linen to spread upon the branches of the neighbouring trees to dry, although finely painted, savours too much of the burlesque to be tolerated by even the very idiocy of zealotry. From the collection at Hampton Court.

\* Vide *Lectures on the Gospel of St. Matthew*, by Beilby Porteus, D. D. Bishop of London. Lecture iv. vol. II. 1802.

*St. Paul*, painted by Guercino; dimensions two feet by one foot seven inches.

*A Man's Head*, painted by Leonardo da Vinci; dimensions two feet by one foot six inches. This picture, it is probable, belonged to Charles I. as there is written upon the back, "From Mantua, 1631." It is from the Queen's palace.

*A Landscape*, painted by Philip Wouvermans; dimensions one foot four by one foot two inches.

*The Holy Family*, painted in the school of Raphael.

*Cleopatra*, painted by Guido; dimensions three feet eight by three feet one inch. This picture, which is finely drawn, and is full of expression, was engraved by Sir Robert Strange, and is esteemed by the connoisseurs as one of his best works.

*Virgin and Child*, painted by Guido. A print from this picture was also made by the same eminent engraver.

*The Silence*, painted by Annibal Caracci; dimensions two feet two by one foot seven inches and a half. This picture, which is one of the most admired in the royal collection, was engraved by Bartolozzi, and is considered among the finest of his works in the line manner. An exquisite drawing from the *Silence*, made by Bartolozzi in coloured chalks, from which the print was executed, was in the collection of that great lover of *virtu*, the late Mr. Tomkins, well known for his works of unrivalled taste in the art of penmanship.

*St. Peter*, painted by Guercino; dimensions two feet by one foot seven inches.

The above five pictures were removed to Windsor Castle from her Majesty's collection at the palace of Buckingham-House.

*Rembrandt's Mother*, painted by Rembrandt; dimensions two feet by one foot seven inches. This picture has generally been regarded as the portrait of the celebrated Countess of Desmond, who resided at Inchiquin, in Munster, and was well known to Sir Walter Raleigh. She is said to have danced with

Richard III. when Duke of Gloucester, and to have lived to the age of nearly one hundred and fifty years.

*A Landscape*, painted by P. Wouvermans; dimensions one foot four by one foot two inches.

*Holy Family*, painted in the school of Raphael. From the Queen's palace.

Portrait of John Duke of Marlborough; dimensions four feet by three feet. This picture was purchased by his present Majesty, in 1805, of the late Mr. Carter, boat-builder, of Eton.

John Churchill, Duke of Marlborough, son of Sir Winston Churchill, was born at Ashe, in Devonshire, in 1650. Early introduced at court as page of honour, he obtained an ensigncy in the guards in his sixteenth year, and served at Tangier against the Moors. He soon distinguished himself in the field, and was admired for his military abilities by the great Marshal Turenne, through whom he acquired the appellation of "the handsome Englishman." At the siege of Maestricht, he was commended for his bravery by the French monarch, and on his return to England, was made lieutenant-colonel by Charles II. and gentleman of the bedchamber and master of the robes to the Duke of York. He was employed by James II. and assisted in suppressing the Duke of Monmouth's rebellion in the west. He, however, favoured the Revolution, and went over to the Prince of Orange, who, after his accession, made him a privy counsellor, and created him Earl of Marlborough. So high an opinion had King William of this nobleman, that he appointed him governor to the Duke of Gloucester, the son of the Princess Anne; on which occasion his majesty said, "My lord, make him what you are, and my nephew will be all I wish him." The king appointed him commander in chief of the troops sent to Holland. Queen Anne, for the memorable victories which he obtained over the French, created him Duke of Marlborough, and subsequently

he was rewarded with the manor of Woodstock, on which was erected, at the public expense, the magnificent palace of Blenheim. This great man had the misfortune to lose the favour of his munificent queen, and retired to the continent; but after her death, he returned to England, and became the favourite of George I. Reduced by bodily infirmity, and long and severe suffering, the duke died at Windsor lodge, in the year 1722, aged seventy-three, and was buried with great funeral pomp, at the public expense, in Westminster Abbey.

#### THE KING'S OLD STATE BEDCHAMBER.

On the ceiling of this room Charles II. is represented seated on a throne, under a canopy, and attired in the robes of the Garter. The canopy is supported by Time, Jupiter, and Neptune, and a figure personifying France, is placed at his feet in a suppliant posture. Europe, Asia, Africa, and America, are also introduced making their offerings to his majesty. The cove is richly painted with ornamental devices, heightened with gold. This room is hung with scarlet cloth, and bordered with gold beading. The paintings are,

Portrait of Charles II. when a boy, painted by Vandyke; dimensions four feet eleven by four feet three inches. In all the juvenile portraits of this sovereign, even from early childhood, the rudiments of the same countenance are visible, as in the pictures that characterise his majesty in manhood, and as he still advanced in age. This is a very interesting whole-length.

Portraits of five of the children of Charles I. painted by Vandyke; dimensions six feet six by five feet seven inches. This admirable picture portrays Prince Charles, the Duke of York, and the Princesses Mary, Elizabeth, and Anne. Nothing can exceed the sweetness of infantine expression displayed in this group of royal children.





*The King's Old State Bed Chamber*  
WINDSOR CASTLE



On the picture is inscribed,

REGIS MAGNÆ BRITANNIÆ PROLES.

Princeps Carolus, natus 29 Maii 1630.

Jacobus Dux Eboracensis, natus 14 Octob. 1633.

Princeps Maria, nata 4 Novemb. 1631.

Princeps Elizabetha, nata 28 Decemb. 1635.

Princeps Anna, nata 17 Martii 1636-7.

Anthy. Vandyck, Eques, fecit 1637.

This picture was purchased by his present Majesty of Lord Portmore, and was removed to Windsor from the collection at the Queen's palace.

*Jacob's Departure from Laban*, painted by F. Laura; dimensions four feet six by three feet three inches. From the same collection.

*Two Views of Windsor Castle*, painted by Vosterman; dimensions two feet nine by one foot nine inches.

Portrait of Henry Duke of Gloucester; dimensions four feet eleven by four feet two inches.

Henry, fourth son of Charles I. was born at Oatlands, July 8, 1640. In his eighth year he was sent, with his brother the Duke of York, and his sister the Princess Elizabeth, prisoner to St. James's Palace, thence to Penshurst, and subsequently to Carisbrook castle. It was this royal youth whom one of Cromwell's friends recommended the parliament to "apprentice to some good trade, " that so he might get his bread honestly."

Prince Henry followed the fortunes of his royal brother in his exile, and lived to see him restored to the throne. He was a prince accomplished, religious, learned, valiant, and wise above his years; a dutiful and affectionate brother, a good master, and a kind friend. He died at Whitehall, 13th September, 1660,



in his twenty-first year. Charles II. had the greatest fraternal regard for him, and was inconsolable for his loss.

Portrait of Queen Elizabeth when Lady Elizabeth; dimensions three feet six by two feet eight inches. This picture was removed to Windsor from the collection at St. James's Palace.

Portrait of Catherine of Portugal, queen of Charles II. painted by Sir Peter Lely; dimensions four feet by three feet three inches.

*Cupid shaving his Bow*, painted by Parmegiano; dimensions five feet eight by three feet five inches. From the Queen's palace.

Portrait of an Officer of the Pope's Guards, painted by Parmegiano; dimensions three feet two by two feet seven inches. From the Queen's palace.

Portrait of Emanuel Philibert, Duke of Savoy, who was a general in the service of the Emperor Charles V. painted by Sir Antonio More; dimensions three feet seven by four feet nine inches.

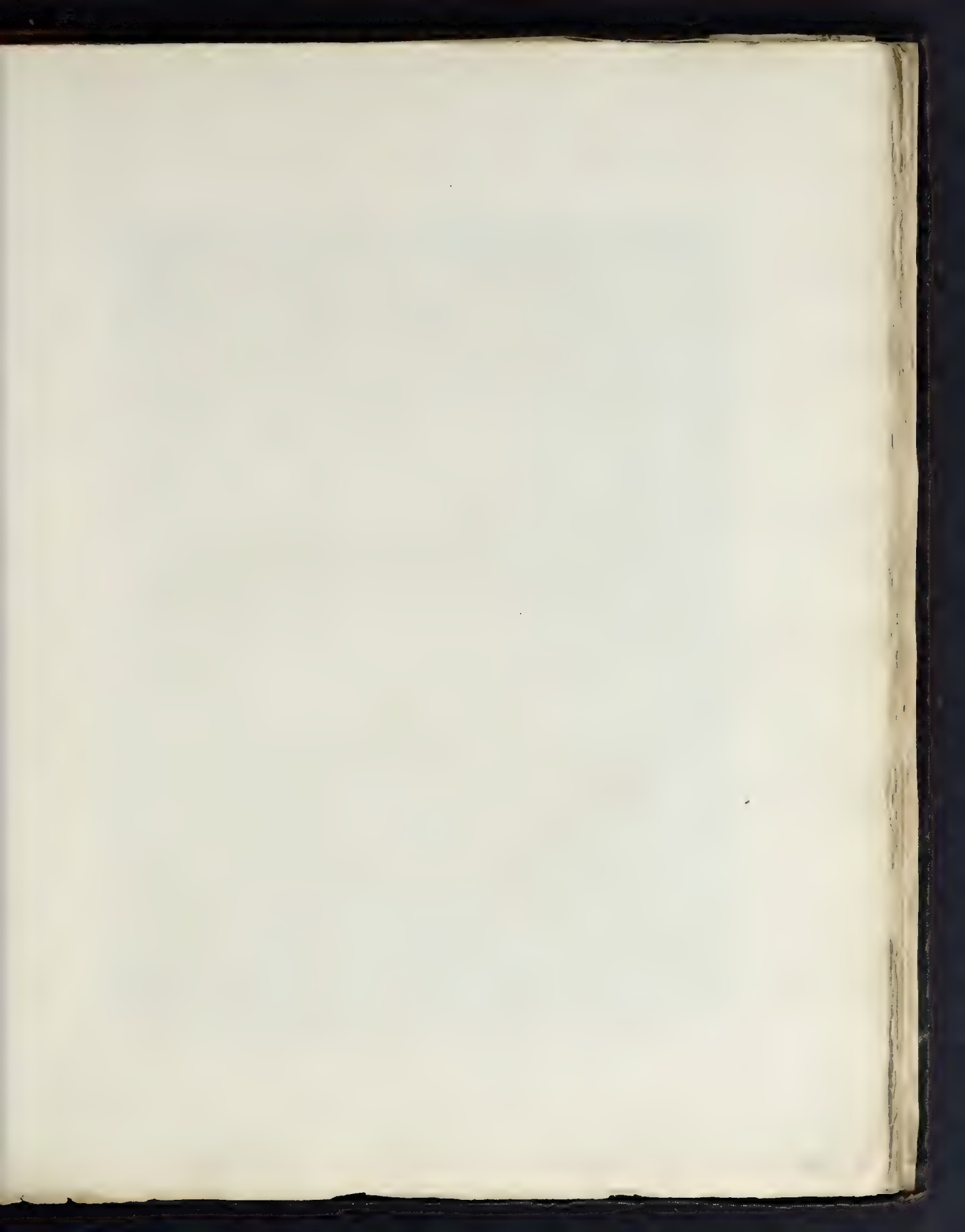
Portrait of his Majesty George III. painted by Gainsborough Dupont; dimensions seven feet nine by four feet nine inches.

Portrait of Prince Rupert, painted by Sir Peter Lely; dimensions three feet six by two feet five inches.

Portrait of the Emperor Charles V. copied from Titian; dimensions three feet seven by three feet. Charles was twice in England; first previously to the interview between the Emperor, Henry VIII. of England, and Francis King of France, when "the Tripartite Alliance" was formed, in the vale of Andren, which retained the title of "the Camp of Cloth of Gold." On his second visit to England, the emperor was magnificently entertained at Windsor, as has been already related, when he was installed a knight of the order of the Garter.

The emperor, when at Windsor, had engaged to form a matrimonial alliance with the Lady Mary, daughter of Henry, but violated his faith, and married







Isabel, daughter of the King of Portugal. Disgusted with the world, and weary of his active life, Charles resigned his kingdoms to his brother and his son, and retired to a monastery, where he died in the year 1588.

Portrait of his late Royal Highness the Duke of York, brother of his Majesty, painted by Dance; dimensions seven feet ten by four feet nine inches.

Portrait of the Queen of James I. painted by Jansen; dimensions three feet seven by two feet nine inches.

Portrait of Princess Mary, painted by Sir Peter Lely; dimensions three feet eleven by three feet two inches.

*St. John*, a copy after Corregio.

The dimensions of this apartment are twenty-six feet four inches in length, by twenty-six feet in breadth.

#### THE KING'S DRAWING-ROOM.

The allegorical painting upon the ceiling represents the Restoration of King Charles II. who is seated in a triumphal car, drawn by horses of the Sun, and attended by Fame, Peace, and a personification of the Fine Arts. Britannia and Neptune, with their attributes, are paying their obedience as the monarch passes; whilst Hercules is driving away Rebellion, Sedition, and Ignorance. In the cove are the labours of Hercules, with festoons of fruit, flowers, and other decorations, in stone-colour heightened with gold. In this apartment, which was improved, under the direction of his Majesty, by the late surveyor general, is a magnificent glass, eleven feet by six feet, of British manufacture. The paintings are,

*St. Peter*, *St. James*, and *St. John*, painted by Carravagio; dimensions five feet six by five feet four inches.

*The Holy Family*, painted by Rubens; dimensions eight feet by seven feet.



The figures in this composition are the size of life; the effect is impressive, and the colouring harmonious. From the collection at the Queen's palace.

Portrait of the *converted Chinese*, painted by Sir Godfrey Kneller. This picture, erroneously designated "the converted Chinese," is a portrait of Father Couplet, a Jesuit missionary in China, to which place he travelled, encouraged by the reception which several of his order had experienced in the Chinese empire. In the diary of the Earl of Clarendon is the following memorandum, dated February 10, 1687-8: "Le Pere Couplet supped with me; he is a man of very good conversation. After supper we had tea, which he said was really as good as any he had drunk in China. The Chinese who came over with him and Mr. Frazer, supped likewise with us."

The character of the missionary's countenance is very similar to the Chinese, and he is attired in the costume of China; in his hand he holds a crucifix. Kneller was vain of this picture, which indeed is considered to be his best work. When this artist was occasionally reproached for debasing his talents by painting slovenly pictures for the sake of acquiring wealth, he would answer, "Pho! it will not be thought mine; nobody will believe that the same hand painted this and the Chinese at Windsor."

*Augustus consulting a Sybil*, painted by Pietro di Cortona; dimensions eight feet ten by eight feet eight inches. This picture, by its bold effect, forms one of the grand features of the collection in this apartment, which, from its spaciousness, and the large dimensions of the paintings that adorn its walls, is one of the most imposing rooms in Windsor Castle. From the collection at the Queen's palace.

*Our Saviour before Pilate*, painted by Andrea Schiavone; dimensions five feet one by four feet six inches.

*Venus attired by the Graces*, painted by Guido Reni; dimensions nine feet three by six feet ten inches. The general interest of the state apartments has been con-



siderably increased by the removal of this grand picture, and its companion, from her Majesty's collection at Buckingham-House, to the royal gallery at Windsor.

*Perseus and Andromeda*, painted by Guido; dimensions nine feet three by six feet ten inches. In each of these compositions the style of painting is compatible with the magnitude of the pictures, the gusto being equally grand in the drawing, the design, and the colouring.

This celebrated artist was a disciple of the Caracci, in whose academy his great talents were soon developed. Michael Angelo Caravaggio had lately introduced a style of painting, most imposing by the vigour and eccentricity of its light and shadow. This novelty pleased, and his works superseded those of the artists whose manner was governed by purer taste. To the Caracci the success of Caravaggio was truly mortifying; they held a consultation upon the subject, and proposed to crush his popularity by the adoption of an entirely opposite style. "To the crudeness and violence of his tones," said Annibale Caracci, "I would oppose tenderness and suavity. Instead of darkness and " obscurity, I would represent my figures in the open day. Far from avoiding " the difficulties of the art under the disguise of powerful shadows, I would " court them, by displaying every part in the clearest light. For the vulgar " nature which Caravaggio is content to imitate, I would substitute the most " elegant forms, and the most beautiful ideal." Guido was present at this discourse; he had adopted the manner of the popular painter, but struck with the principles inculcated by his great preceptor, he determined to put them in practice; and by cultivating this contradistinction of style, he deservedly acquired the highest reputation.

A large picture of *Perseus and Andromeda*, painted by Titian, formed a feature of the celebrated Orleans collection, the Italian part of which, purchased jointly by the late Duke of Bridgewater, the Marquis of Stafford, and the

Earl of Carlisle, was subsequently sold by public auction, by Mr. Coxe, who feelingly remarked, on offering this picture of Perseus and Andromeda to notice, that a peculiar interest attached to it, as it formerly belonged to that amiable and enlightened man, great patron of the arts, and unfortunate monarch, Charles I.; that one revolution had torn it from this country, and that another revolution had brought it back again: but that it must be grateful to every Englishman to know, that it was not restored to us by rapine and plunder, but was honourably obtained by British taste and liberality.

*The Wise Men's Offering*, painted by Luca Giordano; dimensions eight feet one by six feet one inch. This picture, like most of the works of Giordano, has the appearance of being painted with great facility: the readiness of hand which he had acquired by copying the works of many masters, made him regardless of his reputation. But the fault was not entirely his: he had a father, a miserable painter, in very indigent circumstances, who, discovering the talents of his son, stimulated him to dispatch, and shared the profits of his labour.

On one occasion, having neglected to complete a commission picture of St. Francis Xavier, which was to be placed on the principal altar of the Jesuits' church on the festival of that saint, and being pressed by the viceroy and the heads of the order, he composed and finished a picture of that subject in less than two days.

Portrait of Johannes Duns Scotus, painted by Spagnoletto; dimensions five feet six by five feet four inches.

Duns Scotus, a friar of the order of St. Francis, was a man who, by the acuteness of his parts, and particularly by the sophistical manner of his disputation, acquired the appellation of "the subtle doctor." Thomas Aquinas, another celebrated sophist, was opposed to Duns Scotus; and these two wranglers produced those factions in the schools, the Thomists and the Scotists.

Scotus wrote many ponderous volumes, which embraced all the subtleties of the driest polemical metaphysics, refining upon each subject until no meaning could be traced. These fruitless speculations formed the studies of most of the schoolmen of the middle ages: hence in the works of those days we find so much learning, and so little wit.

This species of scholastic divinity, which had so long prevailed, sunk so low in estimation, however, in the reign of Henry VIII. that, in the year 1535, the commissioners who were appointed to visit the universities, wrote thus to the vicegerent: "We have set *Dunce* (*i. e.* Duns Scotus) in *bocardo*, and have "utterly banished him from hence for ever, with all his blind glosses; and he "is now made a common servant to every man, fast nailed to posts in all common houses," &c.—"The second time, after we had declared your injunctions, "we found all the square court full of leaves of *Dunce*, the wind blowing them "in every corner."

Scotus was a member of Merton College, Oxford, in the library of which the manuscripts of this writer have long remained undisturbed. He died at Cologne, in Germany, in the year 1308.

The true name of the artist who painted this picture was Joseph Ribera, born at Xativa, in the kingdom of Valencia, in 1586. The portrait, of course, must be a posthumous resemblance. Ribera being very indigent, he travelled into Italy for employment, and at Naples, where his juvenile talents were encouraged, he acquired the appellation of "*il Spagnoletto*." Charmed with the imposing style of Caravaggio, he became his pupil, and imitated the powerful effects of this master's light and shadow. He indulged his fancy in painting gloomy subjects, as penitentiary friars, persecuted saints, &c. whom he represented with all the appropriate characteristics of human misery. This picture of Duns Scotus is a striking specimen of his style as applied to portrait.

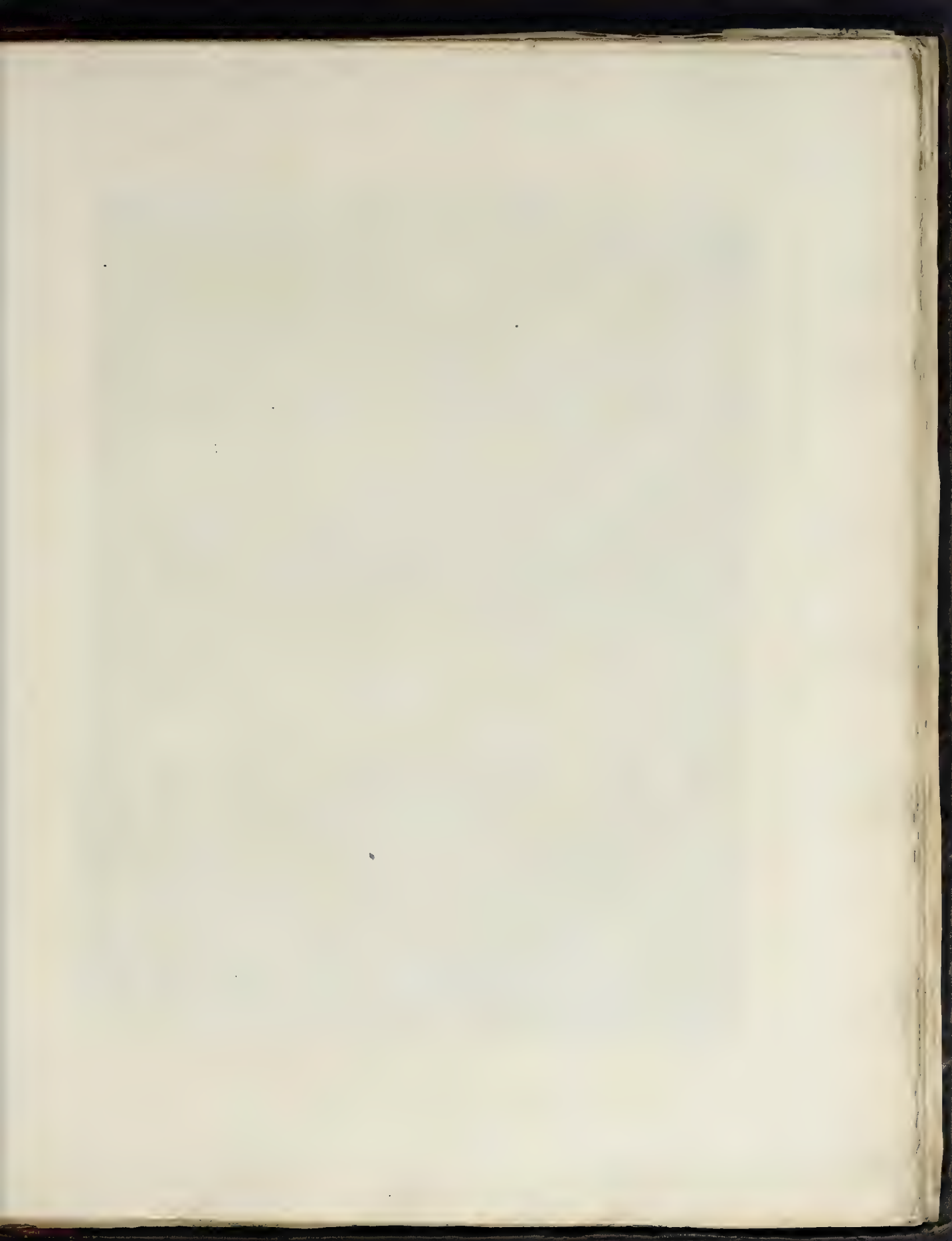
*The Raising of the Siege of Nordlingen*, painted by Rubens; dimensions eleven feet one by seven feet ten inches.

It is to afterages that the poet, the painter, or the man of science, is generally indebted for the just appreciation of his fame. By his contemporaries his labours, however meritorious, are too frequently regarded with indifference; but by posterity the smallest vestige of his mind or his hand is valued as a sacred relic. This great painter, however, may be numbered among the few, whose genius was rewarded by princes, and acknowledged by all his compeers: yet it could not have entered into the mind of Rubens, that a picture of his, hastily painted as a decoration for a temporary triumphal arch, should be destined to ornament one of the grandest apartments of a royal British palace.

On the grand entry of Prince Ferdinand, cardinal, infant of Spain, into the city of Antwerp, in the year 1635, several magnificent arches were erected in the streets of that city, which were richly ornamented with allegoric paintings and other decorations illustrative of the victories which preceded the triumphal entry. The principal paintings were by Rubens. One of these temporary buildings was denominated *L'Arc de Ferdinand*, on which was a picture representing the battle of Nordlingen, where the Swedes were defeated by Ferdinand King of Hungary, and Ferdinand, cardinal, infant of Spain. These two princes, mounted on horses, are placed on a conspicuous height, where they command the position of the armies, and are in the act of animating their troops to victory. This is the identical picture painted for the occasion, which is executed in a slight, but bold and masterly manner, being calculated to produce effect at a considerable distance. The composition is striking, the colouring harmonious, and the picture is in a fine state of preservation.

The dimensions of this apartment are forty-five feet nine inches in length, by thirty feet nine inches in breadth.







*View from West*

*of the Library*

## THE KING'S STATE BEDCHAMBER,

*(Formerly the KING'S PUBLIC DINING-ROOM.)*

The painting on the ceiling of this room, describes a banquet of the Gods; and the cove is ornamented with a variety of fish and fowl, represented in their natural colours. Before the late alterations, the walls were decorated with groups, composed of fish, fowl, fruit and flowers, tastefully designed, and finely carved in lime-wood by Grinling Gibbons. These have been removed to Hampton Court, and the walls are now hung with scarlet cloth.

In this room, his Majesty George II. for the gratification of his subjects who made excursions to Windsor, had the royal board spread on stated days, when as many visitors as the appointed space could conveniently admit, were permitted to see their sovereign seated at his meal. Hence this apartment was denominated the King's Public Dining-Room. It was used as an eating-room by King Charles II.; the ornaments of the ceiling and the wall were designed as appropriate to the refectory.

Within the recess is an old-fashioned article of furniture, Queen Anne's bed, which being highly valued by his present Majesty, is preserved with care, having a crimson curtain to draw over it, and it is guarded from the rude approach of idle curiosity by a screen in front. A few years since, his Majesty, on being solicited to permit a more magnificent bed to occupy its situation, answered, that he would not displace the venerable relic for the most splendid bed in the universe.

Portrait of Mary Queen of Scots, painted by Jannette; dimensions seven feet four by five feet three inches.

Mary, only daughter of James V. of Scotland, and grand-daughter of Henry VII. of England, was born in 1542. The king her father dying soon after, she was proclaimed Queen of Scotland in the year of her birth. The ceremony



of her christening was performed at a font of pure gold, made for the occasion, and presented by the English court. A match between Prince Edward, afterwards Edward VI. and the young queen, had been agreed upon by Henry VIII. and the Earl of Arran, the governor of Mary: which the Scottish nobility not consenting to ratify, produced the invasion of Scotland, when the queen's army was defeated, and Edinburgh taken and burnt.

The young queen sought refuge in France, and was subsequently united to the Dauphin, then in his sixteenth year, who, upon the demise of his father King Henry II. assumed the titles of King of France, England, and Scotland. Mary soon became a widow, and returning to Scotland, married her cousin Lord Darnley, the reputed next heir to the English crown. The tragical end of this elegant young nobleman was the commencement and the just cause of Mary's misfortunes; for if the queen be acquitted of any share in the horrible conspiracy for the assassination of her husband, yet her marriage with the atrocious Earl of Bothwell, whom she knew to be his murderer, afforded sufficient grounds to the friends of Lord Darnley for her accusation: hence, the criminal infatuation which urged her to this act, involved her in sudden disgrace and ultimate ruin. This fatal marriage excited rebellion; and a powerful faction being formed in favour of the infant son of Lord Darnley, they incarcerated the queen, and forced her to put her hand to an instrument, which assigned her crown to the infant James, then not thirteen months old, who was immediately proclaimed and crowned king.

One only struggle was made by her friends to recover the lost crown; they were defeated, and the fugitive queen sought refuge in England. That land, however, so auspicious to liberty, afforded no other sanctuary to Mary than a change of prison, beyond the reach of her incensed subjects. The English queen refused her an interview, and the unhappy royal fugitive, after being removed



from one place of confinement to another, for the protracted term of nearly nineteen years, received the termination of her miseries from the hand of the executioner, being beheaded in Fotheringay castle, in Northamptonshire, in the year 1587 and the forty-fifth of her age.

Queen Elizabeth, affecting an abhorrence of this tragedy, which she protested was acted without her knowledge, caused the body of Mary to be interred in the cathedral church of Peterborough, on the 1st of August in the same year, with all the state and pompous ceremony becoming a sovereign queen. In the funeral procession the Countess of Bedford walked as chief mourner; and several of the nobility, lords and ladies, with many of the principal gentry, attended on the same solemn occasion, all attired in deep mourning. James her son, soon after his accession to the throne of England, prepared a vault for the queen his mother, in the south aisle of Henry the Seventh's chapel at Westminster, and had her body removed thither; over which he caused to be erected a magnificent marble monument, supported by eight Corinthian columns, under the arch of which is a recumbent whole-length figure of the queen. On tablets is inscribed her epitaph in Latin, which records her royal descent and kingly relations, the superior endowments of her person and mind, the troubles of her life, her constancy in religion, and her resolution in death.

Mary had the envied reputation of being the handsomest princess of her time. It is related of her, that when she was walking in a procession at Paris, she being then in the meridian of her charms, a woman forced herself through the crowd, and touched the queen. On being asked what urged her to this bold intrusion, she answered, to satisfy herself whether so angelic a creature were flesh and blood.

Mr. Bone has lately finished a most exquisite enamel from an authentic picture of the Scottish queen, the countenance of which is eminently beautiful.

This forms one of a series of portraits of royal and distinguished persons in the reign of Queen Elizabeth, from original pictures in the galleries of their Majesties, the nobility, and some private collections. These enamels are of unrivalled excellence in that difficult and highly esteemed branch of the fine arts.

*The Apotheosis of the infant Princes, Octavius and Alfred*, the sons of their present Majesties, painted by B. West, P. R. A.; dimensions seven feet ten inches by five feet.

Prince Octavius was born February 23, 1779; died May 3, 1783.

Prince Alfred was born September 22, 1780; died August 26, 1782.

Portrait of Peter the Great, painted by Sir Godfrey Kneller; dimensions seven feet nine by four feet nine inches.

The energetic character of this extraordinary man is admirably described by Frederic the Great of Prussia: "The Czar Peter," says the king, "operated on the Russians like aqua-fortis on iron." The travels of the czar in quest of knowledge are amply recorded, and the incalculable services which he rendered to his vast empire, entitle him to the character of a truly great man. He had to civilize a people little advanced beyond barbarism; some of his measures were cruel, and he was arbitrary, yet he may be reckoned among the benefactors of the human race.

Anxious to have a navy, Peter determined to acquire a knowledge of the art of ship-building; he commenced by purchasing a bark, to which with his own hands he affixed a mast. He next worked in the several departments of a shipwright at Saardam, leading the same life as the artificers. He caused his name to be entered on their list of carpenters, as Peter Michaeloff, and was commonly called Mr. Peter, sometimes nicknamed Short Peter; for his comrades, although at first overawed by the idea of having an emperor at their bench, soon shook off their fears and treated him with familiarity. The czar, however,

on seeing the model of an English ship, was at once so struck with its superior beauty, that he quitted Holland, and completed his knowledge in the dock-yard at Deptford.

Mary Duchess of York, painted by Sir Peter Lely; dimensions four feet one by three feet five inches. This fine half-length picture represents Mary d'Este, the second wife of the Duke of York, afterwards the consort Queen of England.

This lady, daughter of Alphonso III. Duke of Modena, was born in 1658, and was married by proxy to his royal highness. The Earl of Peterborough, the proxy, attended her and the duchess dowager her mother, with a grand retinue, into France; and after remaining some time at Paris, they proceeded to Calais, and there embarking, arrived at Dover the 21st of November, 1673. Here she was met by the Duke of York, when the marriage was consummated, she then being of the age of fifteen years and two months. Mary was crowned with King James, attended him in his misfortunes during his exile, and died at St. Germain on the 20th April, 1718.

*The Expulsion of Heresy*, painted by Tintoret; dimensions five feet four by three feet four inches.

*The Preceptor and Pupil*, painted by Bassan; dimensions four feet one by three feet nine inches and a half.

*A Mathematician*, painted by Spagnoletto; dimensions four feet two by three feet four inches.

*Samson and Dalilah*, a copy from Vandyke; dimensions six feet six by three feet ten inches.

Portrait of Anne Duchess of York, painted by Sir Peter Lely; dimensions four feet by three feet three inches.

*A Piece of still Life*, painted by Kalf; dimensions five feet five by five feet three inches.

In this room are some curious specimens of porcelain which belonged to Queen Anne; and in one case are a small cup and saucer that belonged to Mary Queen of Scots; there is also preserved within a glass case, a beautiful cabinet, composed of amber.

The dimensions of this apartment are, twenty-six feet four inches by twenty-six feet.

#### THE KING'S AUDIENCE-CHAMBER.

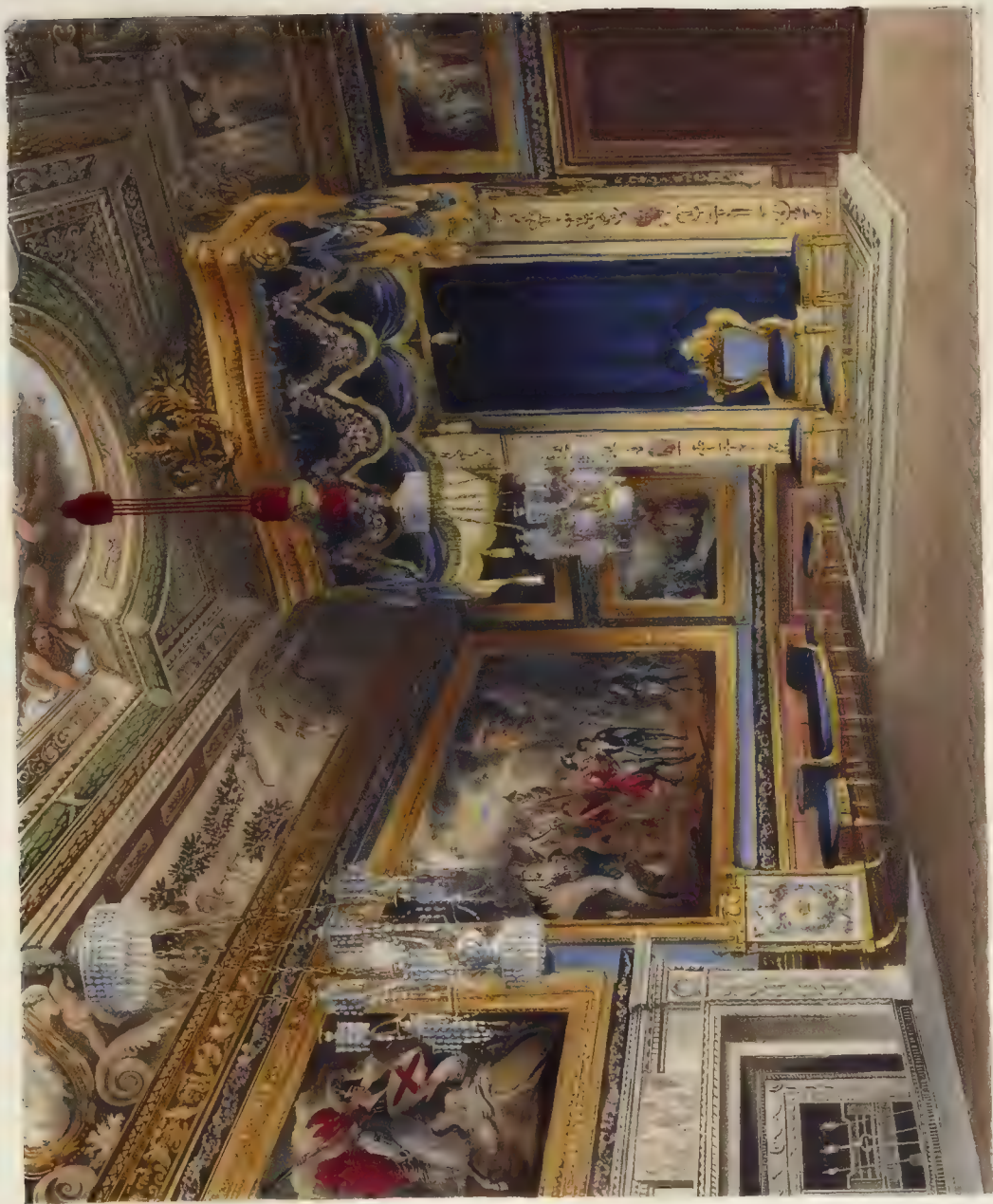
The ceiling of this apartment is embellished with an allegorical representation of the re-establishment of the Church of England, on the restoration of Charles II. in personifications of England, Scotland, and Ireland, attended by Faith, Hope, and Charity. Religion is seen triumphing over Superstition and Hypocrisy, who are driven from the face of the church.

This apartment has undergone a material change, under the direction of his Majesty, and is decorated with great elegance. The canopy and its appendages were wrought under the direction of Mrs. Pawsey, from designs by Miss Mozer, now Mrs. Lloyd, R. A.; the chair of state is the work of Mr. Campbell; and the paintings which ornament the gold columns, were executed by Rebecca, under the direction of Mr. West, who painted the medallion with profiles of their Majesties.

His Majesty's respect for the memory of the illustrious Edward III. and his love for the fine arts, are manifested in the paintings which adorn the walls of this chamber. This series of historical paintings, which was executed by Mr. West at the desire of his Majesty, records some of the principal events of the reign of the noble Edward, and of the feats of his heroic son the Black Prince.

*The Crossing of the River Somme*, where Edward III. in the face of a considerable army of the French, forced in his retreat a passage, to which the state of his army compelled him. The king is represented on a charger, plung-





11. The Hall of the Kings of France



ing into the river, nobly encouraging his men by his example. "Let those who love me follow me," were the animating words used by the brave monarch. He defeated the enemy, and accomplished the object of this bold enterprise, which preceded the battle of Cressy.

*The Interview between Edward III. and his Son Edward the Black Prince, after the Battle of Cressy.* The English army in this glorious contest, according to the best historians, did not amount to 30,000 men; the French army was above 100,000 strong. Prince Edward, then only fifteen years of age, had the principal command in this action, and obtained, by his bravery and good conduct, that high renown which has accompanied his name through so many ages. The French were defeated with immense loss; for among the slain were two kings, eleven princes, eighty bannerets, twelve hundred knights, fifteen hundred gentlemen and men at arms, four thousand esquires on horseback, and at least thirty thousand common soldiers. On the side of the English no person of rank fell, and the general loss was so inconsiderable, as to leave the victory a character of little less than that of a miracle. The English had no cavalry in this battle, Edward having commanded that all his army should engage on foot.

In the night the king descended from the hill whence he had beheld the battle, and inquiring for the prince, embraced him in his arms and kissed him, saying, "My fair son, God Almighty give you grace to persevere as you have begun!" "Now are you my good son, and have acquitted yourself right nobly; you are well worthy of a great kingdom." The prince replied only by humbly inclining himself to the earth.

*The Battle of Neville's Cross.* This picture describes Queen Philippa, the wife of Edward III. mounted on a white charger, animating her newly raised forces to the combat with David King of Scotland, who had invaded England with numerous forces, in the absence of Edward, who was then encamped with



his army before Calais. The Scottish king, who commanded his own troops, was defeated and taken prisoner, notwithstanding he had set his soldiers a noble example by the exposure of his own person in the thickest of the fight. This battle was fought October 17, 1346.

*The Surrender of Calais.* The point of time chosen by the painter is that interesting period when Queen Philippa, anxious for the reputation of her gallant husband, which was suffering from his inexorable anger against the noble-minded Eustace de St. Pierre and his brave compatriots, which had resisted all the solicitations of his most favourite companions in arms, and even of his son the Black Prince, was subdued by the mild entreaties and gentle expostulations of his beloved Philippa, then in a pregnant state, who implored him on her knees not to commit such a suicide on his reputation. The king, thus diverted from his cruel intentions, gave up the six heroic burgesses to the care of the queen, who ordering them refreshments, new and more suitable habiliments, and other presents, released them. These brave men, who devoted their lives to their country, were, Eustace de St. Pierre, John Dayre, James de Wissant, Peter his brother, and two others whose names have escaped the researches of the accurate historian Barnes. The surrender of Calais took place the 4th of August, 1347.

*The Presentation of the Chaplet to Lord Eustace de Ribemont, when a Prisoner, by King Edward III.* for his bravery in a single combat with him at the rescue of Calais, January 1, 1349. Sir Emeric of Pavia, the treacherous governor of Calais, having first engaged to surrender his charge to Sir Geoffry de Chargny, the French general, for a considerable sum, and afterwards, as a sort of retribution, let in an ambush of English under the command of Sir Walter Manny, in which were the king and the Black Prince incognito, a combat took place, which led to the rescue of Calais, the discomfiture of the French, and the



capture of their principal officers. Among the prisoners was the gallant Sir Eustace de Ribemont, who had personally engaged with the king. At a royal banquet in the castle of Calais, the king, addressing himself to his prisoners, reprimanded Sir Geoffry, and in applauding the valour of his personal combatant Sir Eustace, took a rich golden chaplet, decorated with pearls, from his head, and bestowed it as the meed of valour upon his brave enemy, together with his immediate freedom, without ransom.

*The Institution of the Most Noble Order of the Garter.* This very interesting composition is the result of great antiquarian research, and may be considered the most curious modern painting descriptive of English history. The scene described is the interior of St. George's chapel, Windsor Castle, wherein the principal personages who were present at the first installation are introduced in the picture. The Bishops of Winchester and Salisbury are performing the ceremony of high mass; the sovereign, Edward III. the founder, his queen Philippa, and the knights, kneeling round the altar. Among the spectators in the gallery are the children of the King of England, the captive King of Scotland, the Bishop of St. Andrew's, and several French prisoners of distinction, who were present by the courtesy of the English monarch. The painter has happily introduced a constellation of female beauty, which Froissart describes as being present at the solemnity. Among the portraits are Edward III. his queen, the Black Prince, all the royal children, the fair Maid of Kent, the beautiful Countess of Kildare, the King of Scots, and John of Blois. This ceremony was performed April 23, 1349.

*The Battle of Poitiers.* There is no instance on record wherein English intrepidity more successfully prevailed against superior numbers, than in the battle of Poitiers, where John King of France, at the head of an army of 60,000 chosen men, was defeated by the youthful Edward the Black Prince, who glo-

riously led his band of 12,000 heroes. In this conflict the French king, who had fought like a gallant knight, with his youngest son, was taken prisoner, and subsequently, together with many of the nobility of France, was brought captive to England. The slaughter on the side of the French in this memorable fight was immense, whilst the loss of the English was so comparatively small, that the conduct of Prince Edward as a general, and the courage of his troops, excited the admiration of the oldest warriors in Europe.

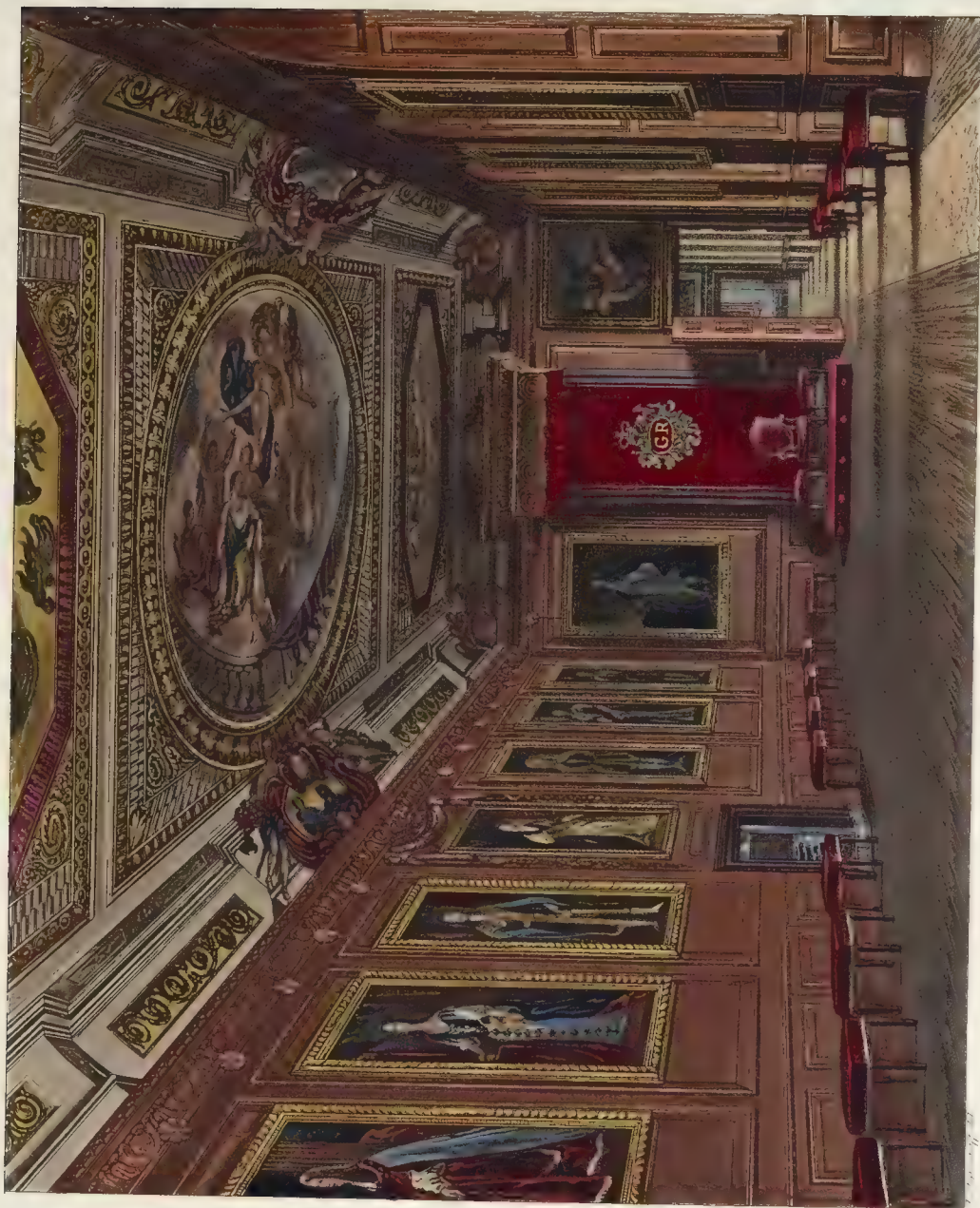
In this picture many portraits of the most distinguished persons who were engaged, are introduced, each copied from authentic documents; and the armorial bearings of these illustrious ancients are described with heraldic correctness.

*St. George killing the Dragon.* A painting of the legend of St. George, the tutelar saint of England, as applying to the illustrious order founded by Edward III. is placed in this apartment.

#### THE KING'S PRESENCE-CHAMBER.

The ceiling of this apartment is painted by Verrio, in a florid style, and represents Charles II. shewn by Mercury to the four quarters of the globe, which, in their usual personifications, are introduced to his majesty by Neptune. Fame, represented with her proper attributes, and with a branch of olive in her left hand, emblematical of the peace then enjoyed by the country, and a trumpet in her right, is promulgating the glory of the sovereign. Time is employed in extirpating Sedition, Rebellion, and other ills, personified as evil genii. Over the canopy that covers the king, is Justice, exhibiting the arms of England to the deity of the Thames and his Nereides; and the star of Venus, with the following inscription: "SIDUS CAROLINUM." At the lower end of this chamber is a picture of Venus, in a majestic sea-car drawn and attended by Nereides, Tritons, and other aquatic divinities. This ceiling is the last that was painted in oil, and





House of Commons Chamber  
 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.





is finished in the same manner as those before mentioned. The portrait of King Charles II. introduced in this ceiling, is said to be the most perfect resemblance that is known of that "merry monarch."

It may not be uninteresting to mention in this place, the various sums paid to the artist for this and the preceding ceilings, by which a comparative scale of the expenses for decorations in the present times and those of Charles II. may be better estimated.

*ACCOUNT of Monies paid for painting done in WINDSOR CASTLE for his Majesty by Signor VERRIO, since July 1676; copied, says VERTUE, from a half-sheet of paper fairly written in a hand of the time.*

	£.	s.	d.		£.	s.	d.
The King's guard-chamber . .	300	0	0	The Queen's guard-chamber . .	200	0	0
King's presence-chamber . .	200	0	0	Privy gallery . . . . .	200	0	0
Privy chamber . . . . .	200	0	0	Court-yard . . . . .	200	0	0
Queen's drawing-room . .	250	0	0	Pension at Midsummer 1680	100	0	0
Queen's bedchamber . . .	100	0	0	A gratuity of 200 guineas . . .	215	8	4
King's great bedchamber . .	120	0	0	The pension at Christmas 1680 .	100	0	0
King's little bedchamber . .	50	0	0	The pension at Midsummer 1681	100	0	0
King's drawing-room . .	250	0	0	The King's chapel . . . . .	900	0	0
King's closet . . . . .	50	0	0	Over-work in the chapel . . .	150	0	0
King's eating-room . . .	250	0	0	His majesty's gift, a gold chain .	200	0	0
Queen's long gallery . . .	250	0	0	More, by the Duke of Albemarle			
Queen's chapel . . . . .	110	0	0	for a ceiling . . . . .	60	0	0
King's privy back stairs . .	100	0	0	More, my Lord of Essex . . .	40	0	0
King's gratuity . . . . .	200	0	0	More, from Mr. Montague of			
King's carved stairs . . .	150	0	0	London . . . . .	800	0	0
Queen's privy chamber . .	200	0	0	More, of Mr. Montague of Wood-			
King's guard-chamber stairs	200	0	0	cutt . . . . .	1300	0	0
Queen's presence-chamber .	200	0	0				
Queen's great stairs . . .	200	0	0	Total . . . . .	7945	8	4

Besides many other bounties, gratuities, pensions, &c. and other employments, which will be mentioned under the heads of the other places.

St. George's hall is not included in the above account.

The pictures with which the room is embellished, consist of,

	<i>Feet. Inches.</i>		<i>Feet. Inches.</i>
A whole-length portrait of King Charles II. painted by Sir			
Peter Lely . . . . .	7 9	by	4 9
Ditto of King James II. by Sir Peter Lely . . . . .	7 9	by	4 9
Ditto of Queen Mary, by Sir Godfrey Kneller . . . . .	7 9	by	4 9
Ditto of King William III. by Sir Godfrey Kneller . . . . .	7 9	by	4 9
Ditto of Queen Anne, by Sir Godfrey Kneller . . . . .	6 10	by	4 7
Ditto of King George I. by Sir Godfrey Kneller . . . . .	7 9	by	4 9
Ditto of Queen Caroline, by Zeenan . . . . .	7 9	by	4 9
Ditto of King George II. by Zeenan . . . . .	7 9	by	4 9
An historical picture of Prometheus, by young Palma . . . . .	5 11	by	5 1

Four of the celebrated Cartoons of Raphael were formerly in this apartment, but they are now with the rest of that wonderful series at Hampton Court, where they will be fully described.

Dimensions of this apartment, fifty-four feet six by twenty-three feet eight inches.

#### THE KING'S GUARD-CHAMBER.

The ceiling of this grand room represents in one department Peace and Plenty, in the other Mars and Minerva, with their respective accessories. In the dome is a figure of Mars, with ornaments of helmets and various military trophies. This ceiling is painted in water-colours.

At the north end of the King's guard-chamber, the late surveyor-general erected a building, called the Blenheim Tower, in which his Majesty designed



Interior of the Library





to place the banner of France, which is annually on the 2d August deposited in Windsor Castle. The estate voted by parliament to the great Duke of Marlborough, for his important victories obtained over the French, is held by this tenure. The flag is of white sarsnet, embroidered with three fleurs de lis. The news of the important victory of Blenheim was communicated to Queen Anne when her majesty was sitting in her closet, which commands the fine view over the north terrace of the castle. For several years the banner was deposited in this closet, in memory of that event; but of late it is placed upon an elegant little table of the manufacture of Buhl, in the Queen's presence-chamber.

The walls of the King's guard-chamber are decorated with warlike instruments, ingeniously disposed in columns, pillars, circles, shields, and other devices: there are some specimens of ancient armour for horse and foot interspersed in the arrangement; and among these is a curious coat of mail, said to have been worn by Edward the Black Prince.

In this apartment is an equestrian portrait of Charles XI. of Sweden, painted by John Wyck; dimensions nine feet five by nine feet. The king was son of Charles Gustavus, cousin and successor to the famous Christina. He was created a knight of the Garter, and invested with the insignia of the order by Charles Howard, Earl of Carlisle. The death of the queen his wife, a most amiable woman, is said to have been caused by his ill usage, for his temper was ungovernable: yet so fond of this prince was the queen regent his mother, that she buried him with more pomp than had ever been witnessed on such an occasion in Sweden, and obliged her subjects to mourn for him three years. The king died April 15, 1697, and was succeeded by his son Charles XII.

The lower panels are appropriately decorated with eight pictures, representing celebrated battles, painted by George Philip Rugendas. The general effect of the guard-chamber is very imposing.

The armory, or guard-chamber, constituted a most important feature in the economy of the ancient baronial castle, and had its separate establishment. The arms of the Anglo-Normans and English, between the eleventh and thirteenth centuries, were chiefly swords, daggers, bows and arrows, to which Richard Cœur de Lion is supposed to have added the cross-bow, a missile that would discharge an arrow with effect upwards of two hundred and twenty yards; and battle-axes, which they derived from the Saxons. Of the more powerful military engines then in use were, the scorpion or large stationary cross-bow, the onegar or wild ass, the balista, catapult, trebuchet, and the beugle or bible; these possessed great power in projecting large masses of stone: the bricolle, which discharged large darts with heavy square heads, the petrarie, and mangonel, an engine of such vast power, that one of our chroniclers mentions a prisoner being projected from one over the wall of a lofty castle, by the besiegers; the war-wolf, which was anciently a frame formed of heavy beams, to destroy assailants at a gate, by falling on them in the manner of a portcullis, and towards modern times the same name was applied to an instrument for throwing stones; the engine *à verges*, which, says an old French author, had the honour of being employed in company with bombardas (cannon); the espringal, which threw darts that had brass plates instead of feathers to render their flight steady: besides these were, the gattus or cat-house, the belfry and sow, which were covered machines, used to protect soldiers in their attacks on the gates or walls of the castles of their enemies.

The invention of gunpowder, which began to be much used about the middle of the fourteenth century, caused some change in the system of war, and in the construction of military weapons, both missile and defensive: yet vast moveable towers remained in use. Froissart relates, that the English used a machine of this kind, which contained one hundred knights and as many archers; it was covered with boiled leather to prevent fire, and being on wheels, when the

ditch was filled in, was rolled close to the walls of a fortress, by which means the place was taken.

The Greek wild fire was occasionally used long after the discovery of gunpowder, which it is supposed was ill manufactured, and made but in small quantities, until custom had brought it into general use. Edward the Black Prince is said to have set fire to Remorentine by Greek fire. The best cannon then in use were awkwardly cast, and wider at the mouth than at the chamber. At the siege of Calais, "gunners and artillers" appear in the list of the English encamped before that place in 1347.

In the military reign of Edward III. the forming and discriminating of the various ranks of soldiers were much improved. The men at arms, or lances, constituted the main strength of the army; these "were encased like lobsters," the very joints of their armour being defended by iron plates: to despatch a fallen man at arms was the work of several soldiers. Archers were armed round the body, but their limbs were at liberty; they wore a brigandine, or jacket of leather, or of linen plated over with pieces of steel in the manner of scales: the cross-bow men were guarded in a similar way.

The art of raising or depressing cannon was long unknown; some of those in early use were bulky and not easily managed. One piece of ordnance, fired from the Bastile in 1478, discharged a ball that weighed 500lbs. A very small piece of artillery, the culverin, used in the fifteenth century, was carried by two men, and placed on a rest to be discharged: this instrument was the parent of the musket and other small arms, many specimens of which form the principal ornament of the King's guard-chamber.

The dimensions of this apartment are, seventy-eight feet eight inches by thirty-two feet.



## ST. GEORGE'S HALL.

The hall of St. George, which is acknowledged to be one of the most spacious and magnificent apartments in Europe, is dedicated and appropriated, as its name imports, to the patron saint of the most noble order of the Garter.

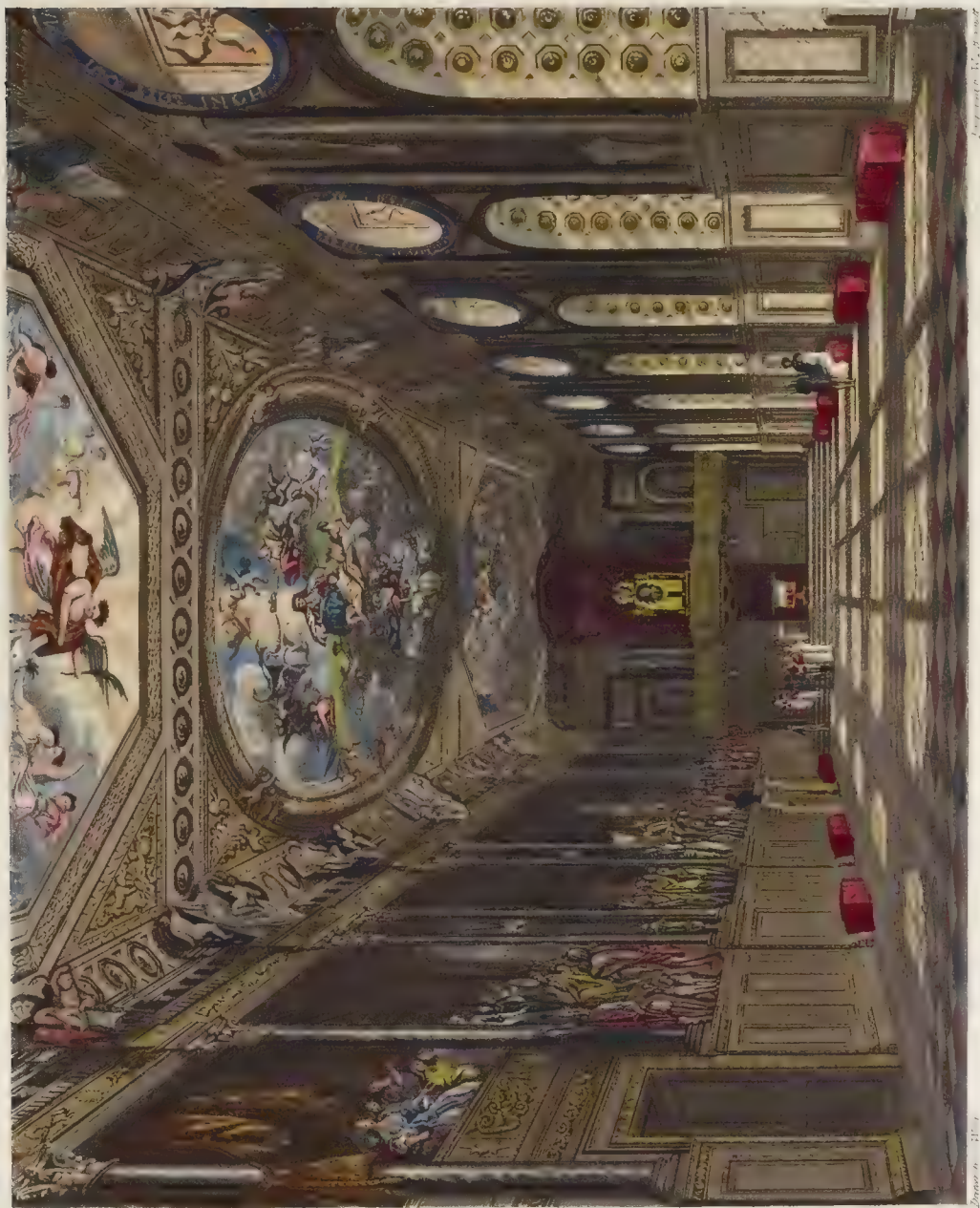
The ceiling is divided into compartments by mouldings and foliage in ornamental plaster-work. The centre is formed into a large elliptical figure, wherein is painted, by Antonio Verrio, an allegorical panegyric of King Charles II. who is represented in his sovereign robes of the order of the Garter, his right foot placed on the head of a lion; personifications of Religion and Plenty, with their usual attributes, are in the act of crowning him, while angels and rays of glory are descending on his head. England, Scotland, and Ireland repose around their sovereign; while Mars and Mercury, with the emblems of war and commerce, form the group, and complete this portion of the picture. In the same compartment the artist has personified Regal Government, supported by Religion and Eternity; Justice, attended by Prudence, Temperance, and Fortitude, is conquering Rebellion and Faction. Among the evil genii, the painter, in a manner not unusual with him, either to gratify his spleen or to flatter his patrons, has introduced what is called a portrait of a nobleman, well known for his political opinion in those days, as a malignant demon dispersing libels. The eastern compartment is divided into an octagon, in which is painted St. George's cross, encircled with the garter, with a star of glory supported by infant genii, with the motto—

HONI SOIT QUI MAL Y PENSE.

The Muses, with their appropriate attributes, are attending in full concert, and with other embellishments, express the magnificence and splendour of the order.

The other compartment of the ceiling is an octagon, corresponding with the above, and is decorated with the collar of the order of the Garter, supported





Imperial Library

Imperial Library

Imperial Library  
Imperial Library  
Imperial Library



by Cupids, and surrounded by a variety of appropriate characters, emblematic of this ancient and most illustrious order of knighthood.

The eastern end of the hall is elevated above the rest, and is ascended to by five steps of fine marble, on which is the sovereign's throne, covered with a state canopy that was brought from Hanover. Above the throne is a handsome music-gallery, with a fine-toned organ, which belonged to Handel, and is embellished with the portrait of that great composer, painted by Hudson. Above and behind the organ is painted a large canopy with drapery; and in the place of the present throne was formerly an equestrian picture, by Sir James Thornhill, of King William in the habit of the order of the Garter, and also a representation of St. George combating the dragon. On a part of the drapery was inscribed—

VENIENDO RESTITUIT REM.

King William, St. George, and the lower part of the paintings, have been removed for the late alterations; but the upper part still remains.

In the other or lower end of the hall, which is not represented in the print, is another noble music-gallery, finely carved and gilt, supported by four slaves, well carved in wood, bending beneath their burden. Tradition says that they are a father and three sons, whom the illustrious Edward the Black Prince, the hero of Cressy, made captive in his wars: a story unworthy the generous nature of that noble-minded conqueror. The figures are simply a species of Caryatides, and appear to have been carved when the gallery was erected in the time of Charles II.

The north side of this magnificent apartment, a length of one hundred and eight feet, is decorated with paintings, also from the pencil of Verrio, of the triumph of Edward the Black Prince, son of King Edward III. the founder of



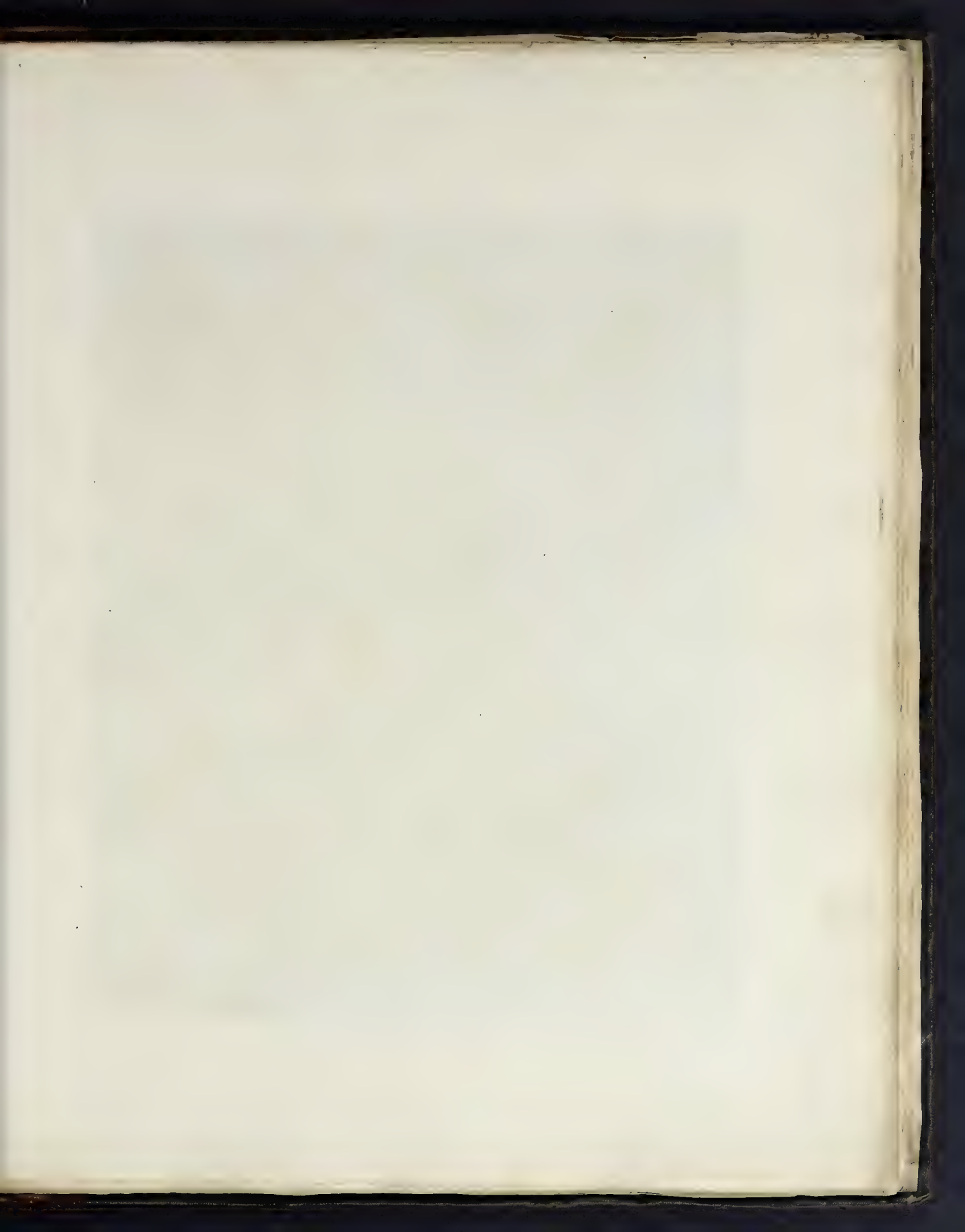
the order. The king is seated at the upper end, under a canopy of green velvet, receiving his royal prisoners, John King of France and David King of Scotland. The gallant prince, crowned with laurels, in Roman costume, is seated in a triumphal car, in the midst of the procession, supported by slaves, preceded by conquered captives, and attended with personifications and emblems of Liberty, Victory, and other ensigns of the Romans, with the humbled banners of France and Scotland triumphantly displayed. The procession is closed with the Countess of Salisbury, who may in some respects be considered as an accessory to the founding of the order, and is making garlands for the conqueror. There is also a representation of Shakspeare's *Merry Wives of Windsor*, with a portrait of Verrio, in a black hood and scarlet cloak.

The opposite side of the room is occupied by the windows, the lower tier having semicircular heads and octagonal *lacunares*, enriched with gold; the upper are formed of circles surrounded by the garter and motto, in gold letters on a blue ground.

This room has frequently been the scene of the royal banquets at the installation and other principal chapters of this most illustrious order of chivalry, and has been graced with the presence of emperors, kings, princes, and others the noblest characters in Europe, who have been enrolled in its list of knights.

St. George's hall has lately acquired another honour, by becoming the depository of the annual tribute of the Waterloo flag, by which, like the descendants of the great Marlborough for their tenure of Blenheim, the illustrious Wellington and his posterity are to hold a similar national fief, conferred on them by a grateful and munificent country. This tri-coloured flag, the humbled standard of Napoleon, is placed under the canopy, as shewn in the print. A similar flag will be presented on the anniversary of the battle of Waterloo, as the title to the holding of this national estate.







Chapel of the Holy Sepulchre  
Vatican Museums

## THE ROYAL CHAPEL.

This chapel, which adjoins St. George's hall, and is called St. George's chapel, is embellished with a variety of beautiful carvings of scriptural devices, by Grinling Gibbons; and a painted ceiling, representing the Resurrection of our Saviour. On the west side, over the altar, is Mary Magdalen weeping on the outside of the empty sepulchre; and on each side on the cornice, are the Roman soldiers. The altar-piece, now removed, was a representation of the Last Supper.

On the north wall is an extensive painting, descriptive of some of the miracles performed by the Saviour, in which Verrio the painter has introduced himself in a full black wig, with Baptist May and Mr. Cooper, who are bidding the cripples go to our Saviour for cure.

The closets for the royal family were at the east end, decorated with a canopy, curtains, and furniture of crimson velvet with gold fringe.

This chapel is now disused, as it was intended by his Majesty to have made improvements therein, and is now in part dismantled.

## THE ROYAL CHAPEL OF ST. GEORGE.

This elegant and admirable specimen of the architecture of our ancestors, is erected on the site of a smaller structure built by Henry I. and dedicated to Edward the Confessor. The present building was originally constructed by Edward III. in the year 1337, shortly after the foundation of the college of his newly established and favourite order of the Garter, for their inaugurative and other religious offices. It was considerably enlarged and beautified by Edward IV. and rendered more suitable to the increased magnificence of the order.

The superintendence of the building of this chapel was committed to Richard Beauchamp, Bishop of Salisbury, by King Edward IV. and was continued by



subsequent monarchs till its completion in the reign of Henry VIII. Sir Reginald Bray, prime minister to King Henry VII. succeeded Bishop Beauchamp as superintendent of the works, and contributed liberally to the building of the choir and other parts of the fabric, which is denoted by his cognizance on the roof of the choir; where are also the royal arms, and those of several noble families, with the order of the Garter. The beautiful roof of the choir was constructed in 1508, and the rood-loft and lantern in 1516. The correct and appropriate restorations, the organ-gallery, the screen, many of the windows, and other splendid additions, were principally suggested by his present Majesty, and executed under his direction by the late surveyor-general.

The interior of this magnificent fabric exhibits one of the most beautiful specimens in existence, of that richly ornamented species of architecture which has been cultivated and studied with so much success in this country. The roof, which is formed of stone, has been justly admired as an excellent performance, both for design and execution. Its form is elliptical, springing from lofty pillars of elegant proportions, scientifically composed of ribs and groins, producing a beautiful effect. The various parts of this spacious ceiling are decorated with devices, of excellent workmanship, consisting of the arms of its founders and benefactors; as well as the arms of France and England quarterly, the holy cross, the shield or cross of St. George, the rose, portcullis, lion rampant, unicorn, fleur de lis, dragon, prince's plume, &c.; also the arms of other noble families. The vaulting over the nave is embellished with emblazonments of Henry VIII. the sovereign, and several knights companions of the Garter, in 1528; among which are those of the Emperor Charles V. Francis I. King of France, Ferdinand Infant of Spain and King of the Romans, and those of the other knights companions.

The choir, which is appropriated to divine service, to the installation of the



knights of the Garter, and to the conservation of their names and honours, was built by Edward III. but much enlarged and improved by Edward IV. It was also improved by Henry VII. and succeeding sovereigns; and is materially indebted for its present magnificent appearance to our present venerable and revered monarch. It is divided from the body of the chapel at the west end by a screen of Coade's artificial stone, over which is the organ-gallery. The pillars and groined roof of this screen are in perfect harmony of design with the rest of the chapel, and are embellished with devices of the present sovereign and knights companions.

The stalls of the sovereign and knights companions are very richly carved in wood, and display the names and arms of the several noble and illustrious persons by whom they have been respectively occupied. They are arranged on each side of the choir, and formerly consisted of twenty-four in number, but six more have been since added. The stall of the sovereign is on the right hand of the west or principal entrance.

In the centre of this stall are the arms and emblazonments of the sovereign, encircled with laurel, crowned with the royal diadem, and surrounded with fleurs de lis and the star of the order, with the cypher of G. R. properly disposed. The sovereign's banner is of rich velvet, much longer than those of the knights companions, and his mantling of gold brocade; the curtains and cushions of blue velvet fringed with gold. The stall of the prince regent is on the left hand, and opposite to the sovereign's, but is not distinguished from those of the other knights companions, whose stalls are covered with a carved canopy of ancient workmanship, on which are the mantle, helmet, crest, and sword of each companion; and above the canopy is placed the banner or arms of each knight, properly emblazoned on silk: on the back of the stall are the names, titles, and arms of the knight, engraved on copper.

The carvings of the choir, the ceiling, and the canopies over the stalls, are worthy of notice, as they abound with curious devices. On the pedestals of the stalls, the history of the life of the Saviour is represented, from his nativity to his ascension; and on the front are various carvings of the history of St. George. At the last repair, many of the carvings being found mutilated, they were restored with great precision, and some new ones added.

The altar and its decorations are almost entirely new. The altar-piece, a fine picture of the Last Supper by Mr. West, the President of the Royal Academy, and the carved wainscot, were presented by his Majesty.

Many of the windows of this superb edifice are deserving attention, from the splendour and brilliancy of their colours, the excellence of their composition, and the merit of their execution. The large west window was restored to its present state in the year 1774, at an expense of 600*l*. by the dean and chapter, under the direction of Dr. Lockman, who collected all the remains of ancient painted glass that were dispersed throughout the building. It is composed of eighty compartments, each six feet high, by one foot five inches wide, and consists of patriarchs, bishops, kings, and other eminent characters; armorial bearings, devices of the garter, &c.

The grand window over the altar represents the Resurrection, and is divided into three compartments. The centre describes our Saviour rising from the sepulchre, preceded by the angel, above whom are cherubim and seraphim rejoicing; the fore-ground is occupied by the Roman soldiers, dismayed at the wondrous sight. In the right compartment are Mary Magdalen, Mary the mother of James, and Salome, approaching to embalm the body of their crucified Lord and Master. In the left are Peter and John, who, having been informed that the body of our Saviour was missing, are running with anxiety and astonishment towards the sepulchre. This masterly composition was exe-



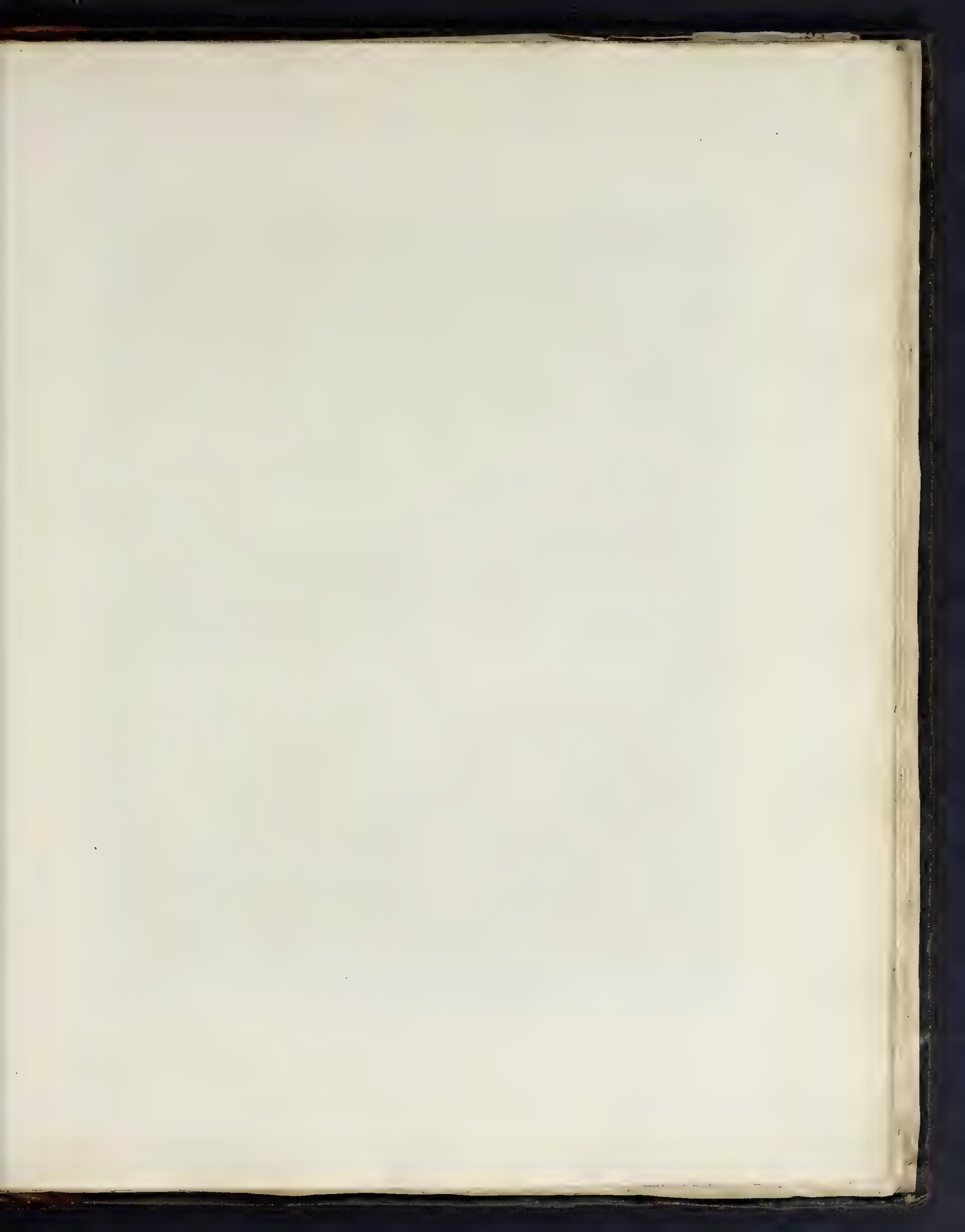


*Interior of St. George's Chapel*

WINDSOR CASTLE









cuted in vitrified colours by Messrs. Jarvis and Forest, from a design by Benjamin West, Esq.

The windows of the north and south sides of the altar are filled with the arms of the subscribers to the above windows; those of the sovereign and prince regent have supporters. The east window of the south aisle is painted in half-tints by Mr. Forest, from a design by Mr. West, representing the Angel announcing the Nativity to the Shepherds. The west window of the same aisle is decorated with a brilliant representation of the Nativity. The west window of the north aisle is executed by the same artists, and represents the Offering of the Magi.

This chapel has been the burying-place of many royal and illustrious personages, whose monuments embellish its sacred walls. They were formerly chantries, with considerable endowments, for obits, or services of remembrances of benefactors to the edifice; but since the Reformation, four general obits are performed on the Sundays immediately preceding the four quarterly feasts. At the east end of the north aisle are deposited the remains of Edward IV.; over the tomb is a monument of steel, representing a pair of gates between two towers of ancient Gothic architecture. On a flat stone, at the foot of his monument, are the words:

**King Edward III. and his Queen Elizabeth Widdville.**

Henry VI. lies also in this chapel, near the door of the choir, in the opposite aisle. Near the choir is the royal vault, in which are deposited the remains of Henry VIII. and his queen Jane Seymour; King Charles I. and a daughter of Queen Anne. In 1805 the remains of the Duke of Gloucester, brother to his Majesty, and in 1807 Maria his duchess, were buried in the same vault. Among other celebrated men and benefactors to the chapel are, Dr. W. Wade, a canon of Windsor; and Theodore Randue, Esq. keeper of the palace in the reign of Charles II. who died in 1724, in the eighty-second year of his age, bequeathing



four thousand six hundred pounds to various public charities, which are enumerated on his tomb.

In the south-east corner of the chapel is a small chantry, wherein lie the bodies of the brave and celebrated Edward Clinton, Earl of Lincoln, who was lord high admiral of England in the reign of Edward IV. and his lady.

Near the same place are the mortal remains of Richard Beauchamp, Bishop of Salisbury, the first chancellor of the order of the Garter, and superintendent of the works of this chapel.

Near the south door of the choir is buried the Duke of Suffolk, who married Mary Queen Dowager of France, the sister of King Henry VIII.

Towards the south door is a small chantry, erected in 1522 by John Oxenbridge, a canon and benefactor to this chapel, and dedicated to St. John the Baptist. Over the door is a rebus, or graphic pun of the founder's name, consisting of an *Or*, the letter *N*, and a *Bridge*. In the interior are paintings of the history of St. John the Baptist.

Near this is a small chapel, wherein are deposited, under an altar-tomb, the remains of Dr. Oliver King, Bishop of Bath and Wells, and registrar of the order; as well as several of the Aldworth family, from whom it derives its present name of the Aldworth chapel.

Nearly opposite this chapel are whole-length portraits of Prince Edward, son of Henry VI. King Edward IV. and Henry VII. on oak panels, carved and decorated with the arms, devices, and bearings of each prince; under which is a Latin inscription, desiring the reader to pray for the soul of Mr. OLIVER KING, professor of law, and chief secretary to the above princes, who lies buried in Aldworth chapel. Below this inscription is a black marble tablet to the memory of the late Duke and Duchess of Gloucester, with the following inscription, in old English characters of solid brass :

**William-Henry Duke and Maria Duchess of Gloucester, 1805—1807.**

Among the other small chapels or chantries, is that of the Beaufort family, situated at the west end of the south aisle. Many of this ancient and noble family lie buried within its sanctuary, in which is an altar-tomb with the effigies of the founder, Charles Somerset, Earl of Worcester, who died in 1526, and his lady, Elizabeth, daughter and heiress of William Earl of Huntingdon. In the same chapel is a splendid monument to the memory of Henry Somerset, the first Duke of Beaufort, who died in 1699. There is also a plain marble tablet in memory of Henry, the loyal Marquis of Worcester, who was buried here.

At the west end of the north aisle is Urswick's chapel, named after Dr. Christopher Urswick, Dean of Windsor, who, jointly with Sir Reginald Bray, contributed to the erection of the chapel of St. George.

In the centre of the north aisle is the Rutland chapel, founded by Sir Thomas St. Ledger, for his wife, Anne Duchess of Exeter, sister of King Edward IV. who died in 1475. In this chapel is a neat alabaster monument in memory of George Manners, Lord Roos, ancestor of the Duke of Rutland, and Anne his wife, daughter of the founder, and niece by her mother to Edward IV. There is also a brass plate, curiously enameled, to the memory of Dr. Robert Honeywood, Canon of Windsor and Archdeacon of Taunton, who died in 1522; and the tomb of Bishop May, who died in 1696.

Among other tombs in the south aisle, is that of the Hon. Marmaduke Darcy, who died in 1687. This gentleman, brother to the first Earl of Holderness, was sent into the North by the Earl of Rochester, to prepare the way for the restoration of King Charles II. In the north aisle are the tombs of William Child, Mus. Doc. who was for sixty-five years organist of this chapel, which he paved at his own expense: he died in 1697. Dr. Samuel Pratt, a learned

divine and theological writer, Dean of Rochester, and a Canon of Windsor, who died in 1723, also lies here; besides many other persons of note.

The Bray chapel is in the centre of the south aisle, immediately opposite that of the Rutland family, and was built in the reign of Henry VII. by Sir Reginald Bray, a knight companion of the order.

The Hastings chapel is situated at the west side of the choir door in the north aisle, and was built by Elizabeth the wife of William Lord Hastings, chamberlain to King Edward IV. and master of the Mint, who was put to death in the Tower by Richard III. for his loyalty to the issue of his prince. This chapel is dedicated to St. Stephen, and is a neat and richly ornamented building. The arms of the Hastings family are severally displayed and emblazoned, and parts of the history of St. Stephen are painted on the walls.

On the north side of the choir, adjoining the altar, is the royal closet or gallery, where the royal family attend divine service during their abode at Windsor. In the windows are several fine specimens of modern painted glass.

The chapter-house is at the east end of the north aisle, and contains a fine whole-length of Edward III. and the sword of that powerful monarch. Round the frame of the picture is the following inscription:

EDWARDUS TERTIUS INVICTISSIMUS ANGLIÆ REX, HUIUS CAPELLÆ ET NOBILISSIMI  
ORDINIS GARTERII FUNDATOR.

At the east end of St. George's chapel is an edifice which was built by Henry VII. as a burying-place for himself and his successors, but afterwards abandoned, for the more extensive and noble edifice at Westminster. In the reign of Henry VIII. Cardinal Wolsey obtained a grant of it from his royal master, with the intention of converting it into a sumptuous monument for himself: hence it was called Wolsey's tomb-house. The death of the cardinal happening during his disgrace, prevented the accomplishment of this favourite







*Staircase, Palazzo*

object of his ambition, although a vast sum was expended upon it. It remained unoccupied until the reign of James II. who converted it into a chapel for the Roman Catholic religion; from which time it was suffered to go into decay, till the year 1800, when his present Majesty ordered it to be repaired. The windows and external parts were reinstated; and in 1810 it was resolved to convert it into a royal dormitory: for which purpose an excavation was formed in the solid bed of chalk, of the full size of the interior of the edifice, to the depth of fifteen feet below the surface; when two stone coffins, containing the bodies of Queen Elizabeth Wydville and Prince George, her son by Edward IV. were discovered by the workmen. The new sepulchre was constructed in this void, from the designs and under the superintendence of the late surveyor-general, and is seventy feet long, twenty-eight wide, and fourteen deep. The catacombs on the side of the tombs are formed of massive octangular pillars, supporting a range of four shelves, each of which, in the space between the pillars, is sufficient to contain two bodies, the whole range admitting thirty-two on each side. At the east end are five niches for the reception of as many coffins, and in the middle twelve low tombs are constructed for the sovereigns: thus the whole will contain eighty-one bodies. The entrance into this sepulchre is by a subterraneous passage from the vault under the choir of St. George's chapel. The whole is covered by a vaulted roof springing from the heads of the pillars, which is to be paved over; and the superstructure, when finished, is intended for a chapter-house for the order of the Garter.

#### THE ROUND TOWER.

Nearly in the centre of the whole castle, between the upper and the lower wards, is a lofty mound, on which is erected a spacious and substantial circular tower, which was formerly the keep or strong-hold. The ascent to the apartments is by a flight of one hundred stone steps. This is now the only fortified



place in the castle, although the whole was, in former and more turbulent times, strongly defended. The upper apartments and roof of this building command a most beautiful and extensive view over the well cultivated counties of Middlesex, Essex, Hertford, Buckingham, Berks, Oxford, Wilts, Hants, Surry, Sussex, Kent, and Bedford; and of the forest, parks, villas, churches, and other interesting and picturesque objects with which these counties severally abound.

The apartments of this tower belong to the governor of Windsor Castle, who has the charge of any prisoners that may be confined here; is to defend the fortress against all enemies; and is invested with powers, civil and military, proportioned to the importance of the office. He is allowed a deputy, who is invested with all his powers during his absence, and has apartments at the entrance of the tower. The tower has an open court in the centre; an armory on the west side thereof, containing a magazine of curious and ancient arms, variously arranged; a drawing-room to the east, with a dressing-room and bed-chambers; and a dining-room on the south, over the entrance to which are two coats of mail, curiously inlaid with gold; one with fleurs de lis, which is said to have belonged to John King of France, and the other with thistles, to David King of Scotland, both of whom were prisoners in this castle.

On this ancient and commanding tower the British standard is displayed whenever the royal family is at Windsor.

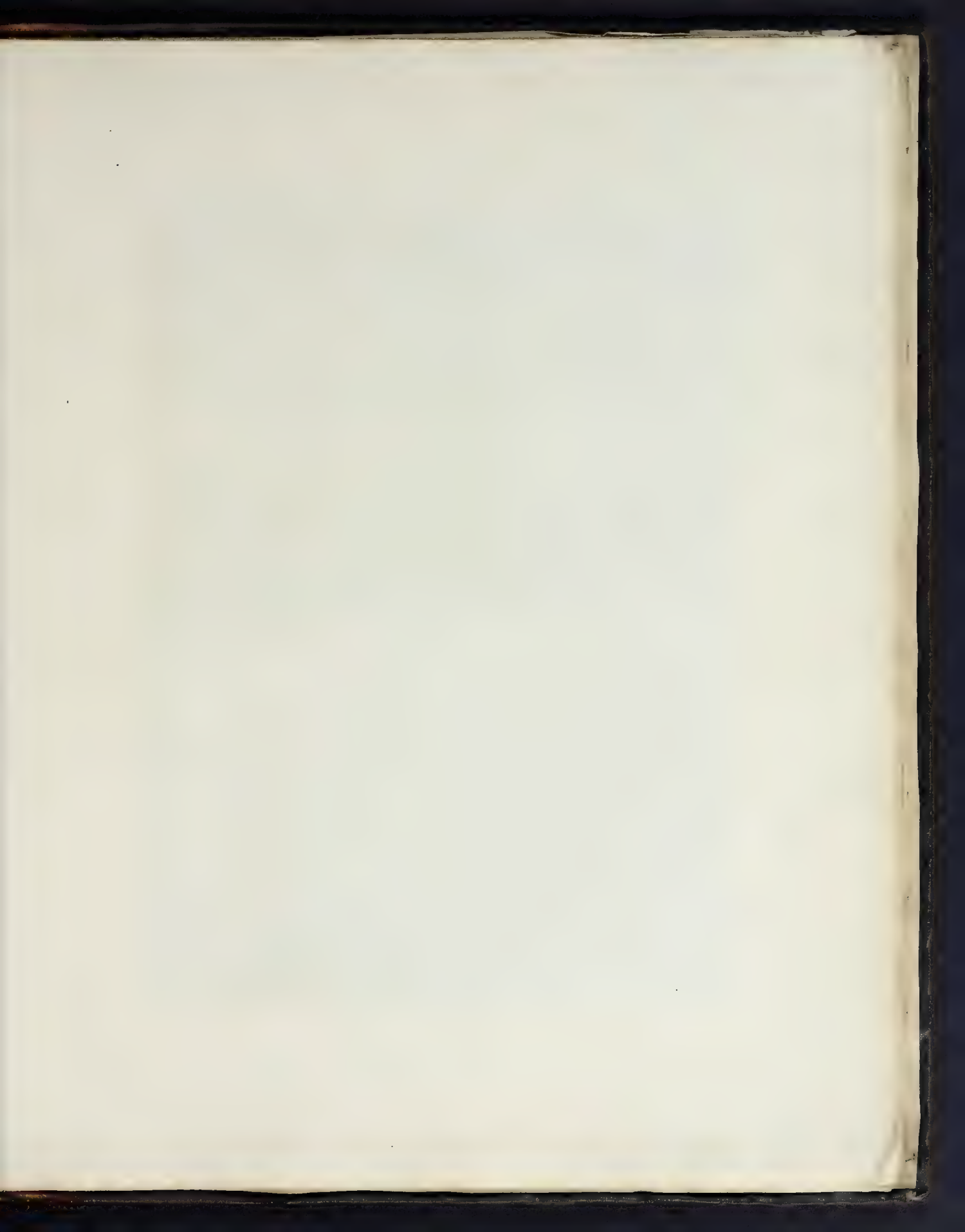




THE  
HISTORY  
OF  
THE QUEEN'S HOUSE,  
*Frogmore.*









THE  
HISTORY  
OF  
THE QUEEN'S HOUSE,  
*Frogmore.*

---

ALTHOUGH their Majesties made choice of Windsor Castle for their principal country residence, and had passed much of each season in that delightful spot for so long a succession of years, yet no part of the surrounding grounds had been reserved for the private recreation of the royal family, excepting a plantation on the side of the Little Park, which, however beautiful, was yet too precipitous for walking, and too far removed from the castle for convenience. In the reign of Queen Anne, a large space in front of one angle of the terrace was inclosed, and laid out as a pleasure-garden, and subsequently improved by Queen Caroline; but this has long been disused, the walls removed, and its site now forms part of the park. The forms of the grass-plots and parterres of this garden may still be seen from the terrace when the site is illuminated by the sun at noon. The lease of Frogmore, a short distance from Windsor, having nearly expired, in the year 1792 it was purchased by her Majesty, which afforded the desired opportunity of obtaining a few acres of ground, where her Majesty could enjoy the pleasure of gentle exercise unobserved; which have been laid out with great taste, and together with the house, which was modernized and improved by Mr. Wyatt, and converted into an elegant villa, now form a beautiful and picturesque scene.

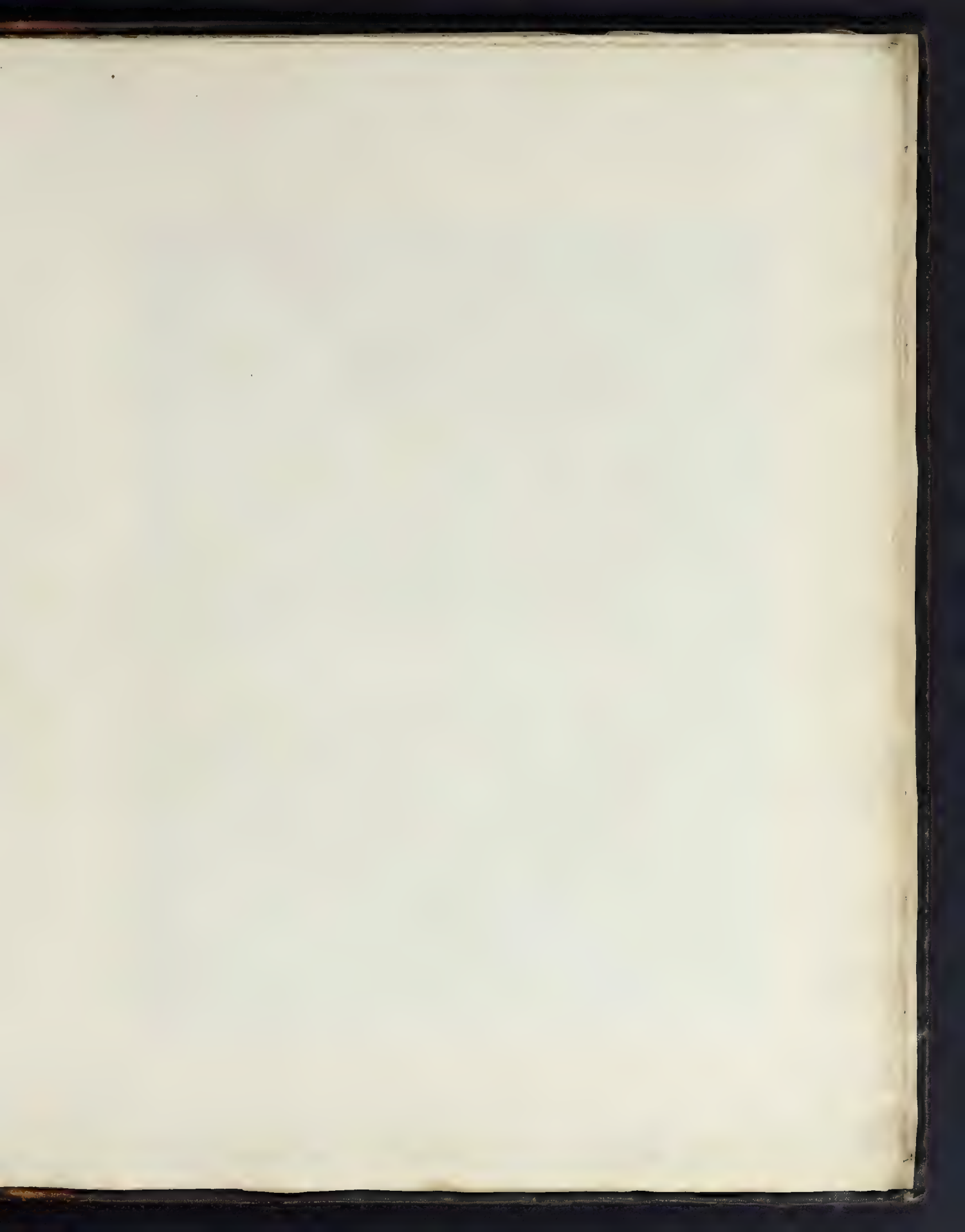


Frogmore, once the seat of Sir Edward Walpole, was latterly occupied by Mrs. Egerton: to the site was added the neighbouring small estate that belonged to Mrs. Macartney, which was also purchased by her Majesty. These, although forming together but a small domain, and affording no inequalities of ground; yet, by the skill and contrivance exhibited in the disposition of the walks, and a corresponding taste in planting, produce a variety and intricacy that assume the appearance of considerable extent.

The house and grounds having been much admired, her Majesty, to gratify the curiosity of visitors to Windsor and its vicinity, granted tickets for the admission of respectable parties, to view the improved spot.

Many fêtes have been given here by her Majesty, to which not only the royal family and the nobility have been invited, but tickets have been issued to the neighbouring gentry, and even to the tradesmen and their families, and others in the middle sphere of society, to witness the festivities; for whom refreshments were also provided, and liberally dispensed.

Within three years after Frogmore had been possessed by her Majesty, the place was sufficiently changed to admit of a public fête, which was given there in the month of May 1795, in honour of her Majesty's birthday; when the lawn in front of the house was covered with sumptuous tents, of various forms and colours, and of considerable dimensions, that formerly belonged to Tippoo Saib, and had been presented to the queen. These were magnificently fitted up, and provided with tables covered with a rich banquet, at which the royal family and the nobility dined. In other parts of the ground were groups of theatrical and vocal performers, equestrians, tumblers, and various assumed characters, to add to the general amusement. The scene was further enlivened by the novelty of a Dutch wake, composed of booths, containing the usual articles





that furnish a village fair, as toys, trinkets, &c. These were disposed of for sums at the option of the purchasers, to raise a fund for charitable purposes: hence the innocent gaieties of the fête were made subservient to the cause of benevolence.

Several other fêtes were celebrated at Frogmore on various occasions, and the last, in the month of July 1817, was given in compliment to the young gentlemen of Eton College, when the great lawn was nearly surrounded by the Asiatic tents, in each of which were tables spread with elegance and abundance. In one of these part of the royal family dined; in others the nobility and gentry; and one, of considerable length, was provided for the Etonians, in which nearly five hundred youths, whom England might be proud to own, were regaled in regal style, being waited upon by the royal servants. This fête, at which were the royal family, ministers of state, foreign ambassadors, and many of the nobility, a great number of military and naval officers, the neighbouring gentry, and others, amounting to nearly two thousand persons, afforded a gratifying spectacle. The scene was enlivened by a cricket match played by the youth of Eton, within the arena which the tents and trees formed upon the lawn. The animated huzzas of these youths, on drinking the health of the illustrious founder of their feast, rended the air in grateful testimony of their feelings of her Majesty's favour to the scholars of Eton; for this was not the first instance of the queen's munificent entertainment of the youth of that royal college.

#### THE EATING-ROOM.

This apartment is fitted up in a style of elegant simplicity, in conformity with the notions of her Majesty: the walls are of plain stucco, ornamented with sconces of silver, beautifully chased, bearing branches for wax-lights; the curtains and other furniture form a pleasing whole.



The pictures in this room are,

*A Portrait of the Duchess of STRELITZ*, the mother of her Majesty. Princess Albertina-Elizabeth, daughter of Ernest-Frederic, Duke of Saxe-Hildburghausen, was married to Charles-Lewis-Frederic, the younger son of Adolphus-Frederic, the second Duke of Mecklenburg-Strelitz. Their serene highnesses resided at the ducal palace at Mirow, which was the birthplace of her Majesty the Queen of England, and of all their other children. The princess died in the year 1761, just before the important negociation for the marriage of her daughter with the King of England was finally concluded.

*Portrait of Princess CHRISTINA-SOPHIA-ALBERTINA*, sister of her Majesty, born December 6, 1735. It appears that this princess was expected to visit her Majesty in the year 1765, for in *The Daily Advertiser* of the 22d July in that year, a paragraph states: "We hear that the Princess Sophia of Mecklenburg, the queen's sister, is expected in England before her Majesty lies in, who is pretty far advanced in her pregnancy, and in most perfect health." And further, in the following August, the same paper observes: "We hear that her Serene Highness the Princess Sophia of Mecklenburg will reside at the Duke of York's house in Pall-Mall during her stay in England, which will be short; and orders are given for some of the apartments to be made ready for her reception."

The following description of this princess, written by Dr. Nugent, appears in the recent interesting Account of the Queen of England by Dr. Watkins; a work which not only develops the character of her late Majesty, but affords us a pleasing sketch of her virtuous family at the court of Strelitz.

"The duke's sister, Princess Christina, is in her one and thirtieth year, tall and genteel in her person, round-faced, large blue eyes, and brown complexion. She is extremely well shaped, of an engaging carriage, and a most

“ graceful figure, but a little marked with the small-pox. Her constitution is  
“ rather delicate; but she is very good-tempered, and endowed with such an  
“ affability as wins the hearts of all those who have the honour of approaching  
“ her person. She speaks good French, and with great fluency. Her counte-  
“ nance is dignified with an air of grandeur suitable to her rank, which she  
“ tempers in conversation with a becoming sweetness. Her words express her  
“ judgment and sound sense, and good-breeding accompanies all her actions.  
“ Weaned from the vices of the age, she discovers her high birth only by solid  
“ piety and surprising goodness of heart. The improvement of her mind has  
“ been ever her chief study; so that, without flattery, I may affirm her to be  
“ adorned with every accomplishment suited to her sex. She reads a good deal,  
“ and has lately begun to learn English. In short, her graceful and polite be-  
“ haviour cannot be expressed: like her brother, she has not the least pride, nor  
“ does she affect any pre-eminence, though, besides her birth, highly entitled to  
“ it by the lustre of her princely virtues.”

*Portrait of Prince* ADOLPHUS-FREDERIC, elder brother of her Majesty. He was born at the ducal palace at Mirow, October 10, 1741; and was reigning Duke of Mecklenburg when her Majesty departed for England. He arrived at the court of St. James's, with his second wife, in October 1782, and remained here several weeks, during which period the duchess was painted: her portrait is also in the Queen's dining-room at Frogmore.

This prince had offered his hand to a sister of the King of England, but on what account the nuptials were not celebrated, we pretend not to know. It seems by the public papers, that the negociation was far advanced, and indeed that “ the last hand had been put to the marriage treaty.” This was in the summer of 1764; and in the autumn of the same year, a paragraph in *The Daily Advertiser* asserted, that “ some of his Majesty's yachts are ready, and will sail

" in a few days for Holland, in order to bring over his Serene Highness Adolphus-Frederic, reigning Duke of Mecklenburg-Strelitz, brother to her Majesty, who it is said will shortly be married to the Princess Louisa-Anne, his Majesty's second sister."

His serene highness, about this period, experienced an affair at one of the French ports, either returning from Spain, where it appears he had been making a tour, on his way to England, or on his return from the latter country. " The very civil and polite French officers of the excise, searching the baggage of his Highness Prince George-Augustus of Mecklenburg-Strelitz as he entered \* \* \*, found half a pound of superfine Spanish snuff, on which they seized with prodigious politeness; and though his highness assured them it was a present made him for his own use by Prince Massiano, ambassador from Spain to the court of Great Britain, they would not deliver the baggage until he paid two hundred livres: so very respectful was their behaviour to the brother of the Queen of England. They have omitted no instance of shewing their regard to us," says the journalist in the party spirit of the times, " since the *peace*, which redounds such *glory* on the ministers who made it."

It appears to have been the custom then, as well as at a later period, for the journalists to split a choice piece of information, giving one half of the truth, and reserving the other for a subsequent treat. " The article concerning her Majesty's brother, Prince George of Mecklenburg," says the same authority, the following day, " was true in some of its circumstances; but we are very well assured, as soon as ever the French ministry were made acquainted with the affair, they ordered the *tobacco* and money, these under-officers of the customs had taken, to be restored, and they were severely reprimanded and punished for their presumption."

The duke had a rival, it may be presumed, but we know not whether his

pretensions were favoured: for about this time the public papers announced, in an article from Holland, that "Count de Bentinck, Lord of Rhoon and Pen-gregt, one of the lords of the states of Holland, who lately arrived in London, "is commissioned to propose a marriage between his Serene Highness the Hereditary Prince Stadtholder, born 8th March, 1748, and her Royal Highness "the Princess Louisa-Anne of England, born 19th March, in the same year." Neither of these illustrious suitors was destined to espouse the fair princess, who died, unmarried, in the twentieth year of her age.

Prince Adolphus, who had been educated with great care, made such rapid advances in his learning, that in his fifteenth year, being chosen rector of the University of Gripswald, he delivered a Latin oration, of his own composition, before the members of that learned institution, and acquitted himself with great honour. The prince died in 1794, and was succeeded in his dukedom by Prince Charles-Lewis-Frederic, father of the Duchess of Salms, married in 1816 to his Royal Highness the Duke of Cumberland.

*Portrait of Prince CHARLES-LEWIS-FREDERIC, Duke of Mecklenburg-Strelitz, born 10th October, 1741.* His serene highness, and his brother Prince Ernest, were at the court of St. James's in the month of September 1762: they resided in Pall-Mall, and remained in England several weeks. They were accompanied by several persons of distinction, among whom was the Count de Lippe, whose portrait, a grand whole-length, painted by Sir Joshua Reynolds, is placed in the great crimson drawing-room at Carlton-House, and forms the companion picture to that of the celebrated Marquis of Granby, also painted by Sir Joshua.

*Portrait of Prince Ernest-Gottlob-Albert, brother of her Majesty, born 27th August, 1742.*

*Portrait of Prince GEORGE-AUGUSTUS, youngest brother of her Majesty, born August 16, 1748; and died in 1785.*



Prince Charles and Prince Ernest, when in England, sat for their portraits to Zoffany. The other pictures of the queen's family were painted abroad.

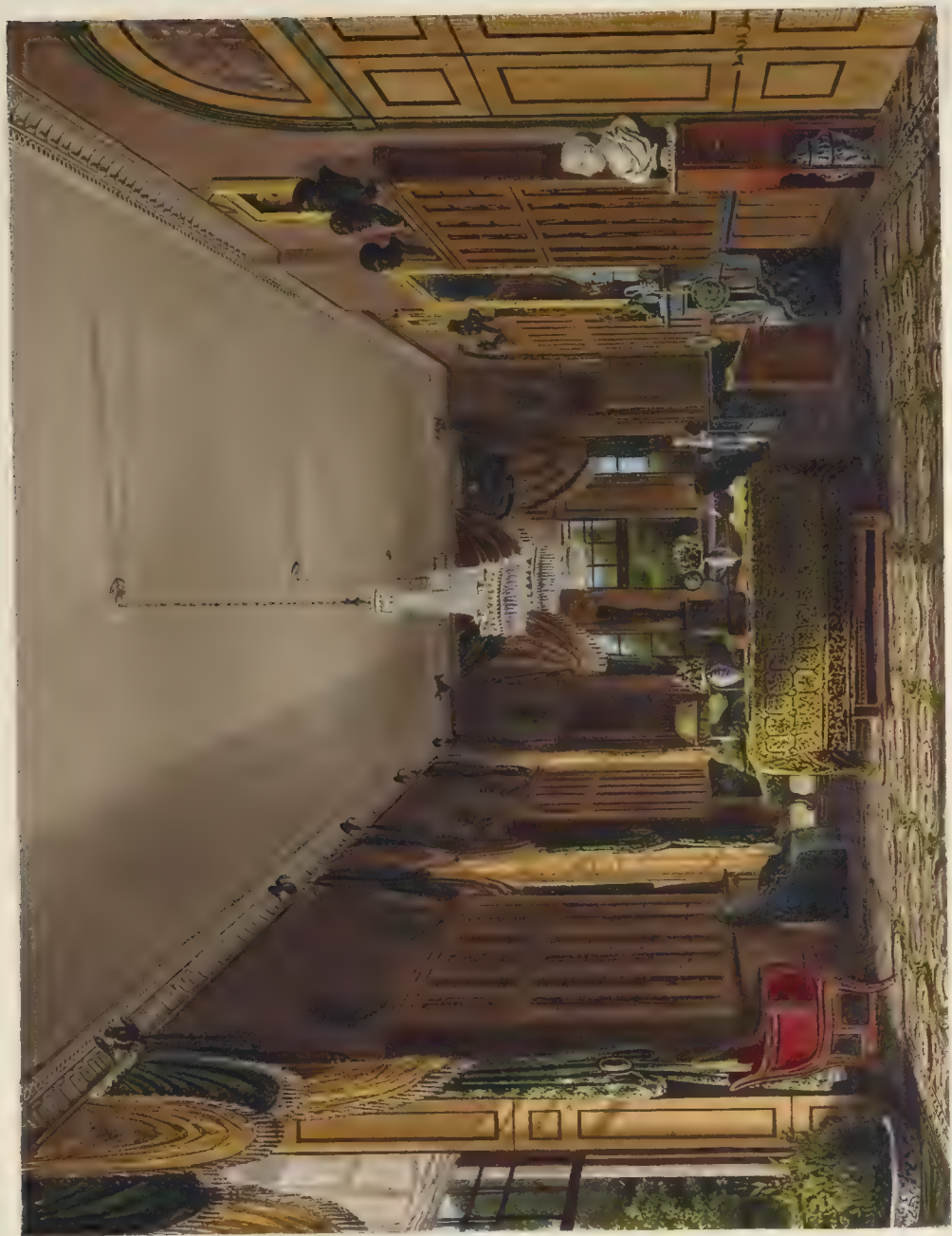
*Portrait of Lady* GEORGIANA BATHURST, daughter of the present Earl Bathurst. She is represented, when in her childhood, as a personification of Adoration.

#### THE QUEEN'S LIBRARY.

This elegant apartment was built for her Majesty by the late Mr. Wyatt, and is delightfully situated, being on the ground-floor, and opening to the gardens. It is fitted up with book-cases, painted in imitation of satin-wood, and ornamented with busts, in plaster, of his Royal Highness the Duke of York, cast from the fine original in marble by Nollekins, in the collection at Carlton-House; of Lord Melville, Mr. Pitt, Mrs. Siddons, and Mr. Kemble.

Among the books are some curious works, copied in manuscript by the hand of her Majesty, particularly one from a scarce pamphlet in the Harleian collection at the British Museum, which is embellished with drawings, in imitation of wood-cuts, by her Royal Highness the Princess Elizabeth, and the paper stained to imitate the age of the originals.

Here too is a portfolio of drawings, about fifty in number, done by our honoured sovereign when Prince of Wales; and represent problems from a work on practical geometry, with vignettes to each, drawn in Indian ink, on small folio paper. His Majesty had an early predilection for the study of architecture, and this preparatory department of science was the ground-work of the king's knowledge of that noble art. It is probable that these drawings were made with Mr. Kirby, the father of Mrs. Trimmer, as that ingenious artist had the honour to instruct his Majesty in the science of linear perspective. They were found in a desk by the queen about four years since, and placed in a red morocco folio, on the first page of which the queen inscribed with her own hand, that





they were discovered by her Majesty, and that they were executed by the king when Prince of Wales.

There are also works of English history, particularly a copy of Lord Clarendon's "History of his own Times," illustrated with prints, by her Majesty.

Among the many means which the queen found for the rational enjoyment of the hours passed at Frogmore, was the fitting up of a room with a printing-press, and furnishing it with materials for printing and binding books, and all the little convenient arcana of ingenuity that belong to a literary museum in a house of science. This department was consigned to Mr. Harding, the librarian at Frogmore, whose kindness has furnished the following list of works, published at the queen's private press, and other information\*:

Translations from the German, in verse and prose, 12mo.: only sixty copies.

A Chronological Abridgment of the History of Spain, on cards. 1809.

Ditto of Germany, on cards. 1810.

Ditto of France, on cards. 1811.

Ditto of Portugal, on cards. 1817.

Ditto of Rome, on cards. 1817.

These abridgments were made up in boxes, and presented by her Majesty to young persons of both sexes.

Her Majesty's taste for the arts led her to form an extensive collection of drawings and prints, and her portfolios contained many excellent specimens of various masters, which, with our humble feelings of respect for the venerable Queen of England, we cannot but lament to see thus scattered by public sale.

Among the original drawings are, one by the President of the Royal Academy, two by Gainsborough, three by Webber, two by Cipriani, eight by Fisscher,

\* The author would have been happy to have had to acknowledge a similar obligation to the librarian of Buckingham-House.



thirty by Schmidt, twelve by Evans, one by Cleveley, one by Serres, ten by La Fangué, twelve by Becker, and a portfolio containing twenty-eight original sketches of shipping by Vander Velde. Besides these is a great number of drawings from the works of Raphael, in the Vatican; also from Vander Werff, Mieris, Netscher, and others.

Among the prints\*, are several fine impressions of plates from the pictures of Sir Joshua Reynolds.

The works of Sir Robert Strange, containing fifty-one engravings, including two of his own portrait, most brilliant impressions, bound in red morocco.

The works of William Hogarth, containing *the Harlot's Progress*, with the crosses:—*March to Finchley*, with the single s: this plate being dedicated to the King of PRUSSIA, in the first impressions had one letter left out of that word; a proof of the plate with that error, such is the mania for collecting, will sell for ten times the sum of one that has PRUSSIA with two s's. In all, eighty-two fine impressions of the works of this incomparable dramatic painter.

Two hundred and eighty-nine prints and painters' etchings by Le Prince, Callot, Salvator Rosa, Carlo Maratti, Guido, Goltzius, Mark Antonio, and Albert Durer, many of them very fine and extremely rare, bound in russia.

Two hundred and eighty-two etchings and engravings by Weirrotter, Aken, Both, Claude, Swaneveldt, Waterloo, Morin, Ruysdael, &c. very fine, and many of them very rare, bound in russia.

Two hundred and forty-five etchings and engravings by Londoni, Du Jardin, Berchem, Potter, Danckers, Meulen, Stoop, Avelini, Della Bella, Ridinger, &c. very fine and rare, bound in russia.

Three hundred and fifty-one etchings and engravings by Worlidge, Ostade, Van Uliet, Hollar, Rembrandt, Vandyke, Bolswart, &c. extremely fine and very rare, bound in russia.

\* From the printed Catalogue.

Gray's Poems, illustrated with eighty-five additional prints, bound in red morocco.

Life of Colley Cibber, the comedian, written by himself, illustrated by one hundred and fifty prints, two volumes, bound in red morocco.

Davis's Life of Garrick, illustrated by three hundred and forty-seven prints, four volumes, bound in red morocco.

Many of the prints and etchings in the above works are daily becoming more scarce, and consequently increasing in value; for it is only at an occasional sale of a collector's effects that the connoisseur can now, such is the demand for subjects of *virtu*, add a choice print, or good impression of an etching, to his portfolio. Their Majesties beginning to collect so early in life, added to the facilities which their rank afforded for the acquirement of these *morceaux*, naturally increased their collection to a great extent in the long period of half a century: hence we find so many prints in this catalogue. It is hoped, most fervently hoped, that the fine specimens that belong to the King's library may be kept together, as a sacred treasure for the benefit of future generations; his Majesty's etchings of Hollar alone being almost inestimable.

The queen shewed an early predilection for drawing, and was instructed in that delightful accomplishment whilst under the care of her preceptress at Mirow. Her Majesty occasionally indulged in this art long after that period of life when most other matrons have relinquished such studies to the rising generation; an act of independence on the part of the queen that might well be followed: for why should custom impose fetters upon the mental powers of women, at any age, when acting in conformity to virtue and reason, any more than upon those of men? Few scenes of domestic happiness could furnish a more agreeable picture for the contemplation of the moralist, or the imitation of the painter, than that of an enlightened woman, at an advanced age, participating in the elegant studies of her daughters.

Among others who had the honour to instruct her Majesty and the princesses in the art of drawing and engraving, we recollect Paul Sandby, the first native artist who made correct topographical drawings; and whose ingenuity particularly advanced the art of drawing in water colours, which until his time, in England at least, had aspired to no higher a character than that of a mere tinted ground-work of Indian ink. Sandby made innumerable studies of the beautiful scenery in the neighbourhood of Windsor, particularly of the magnificent woods of oak and beech in the Forest and the Great Park. He was honoured with the notice of his Majesty, who delighted to ramble in this picturesque region, and knew

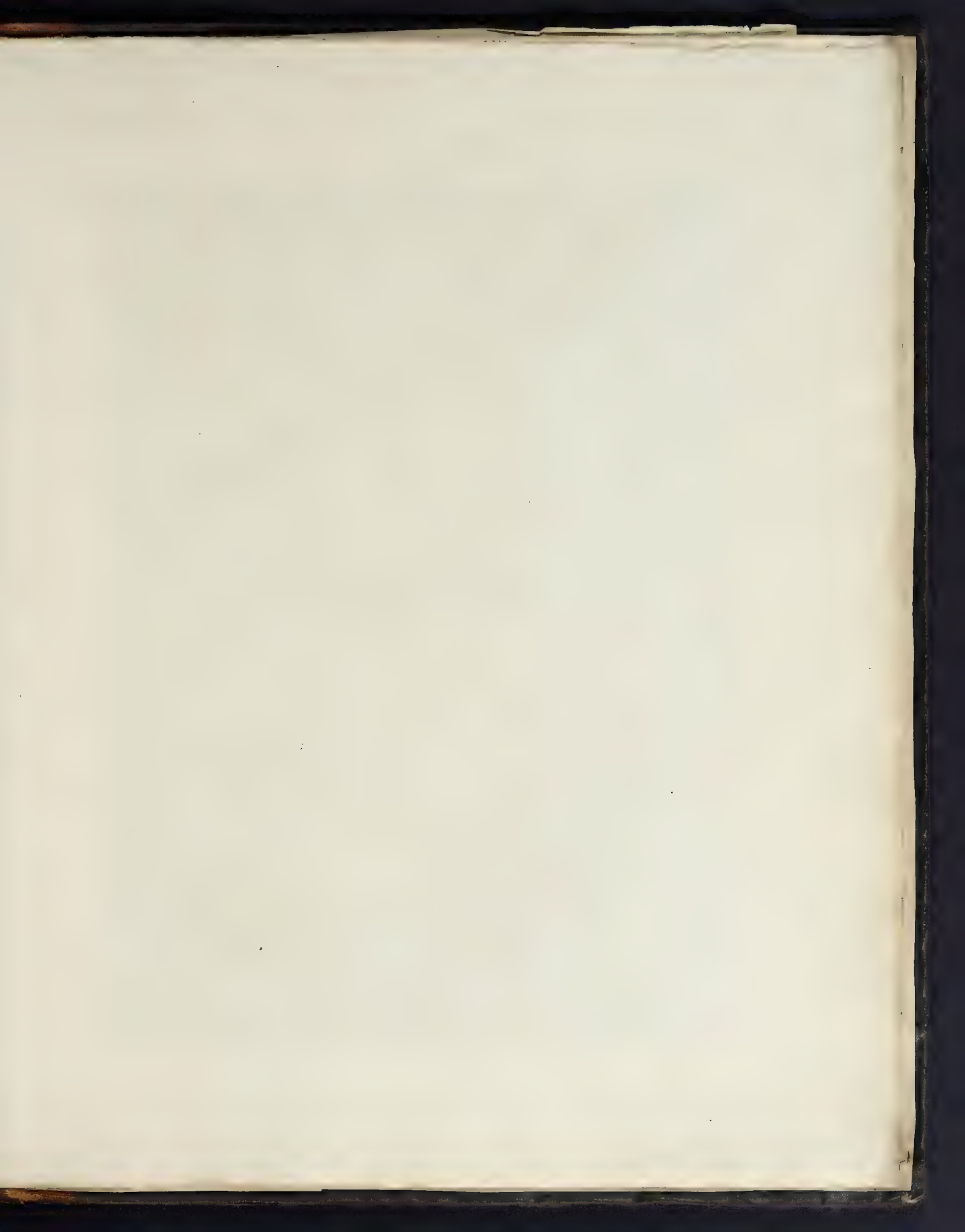
“ ———Each lane, and every alley green,

“ Dingle, or bushy dell of this wild wood,

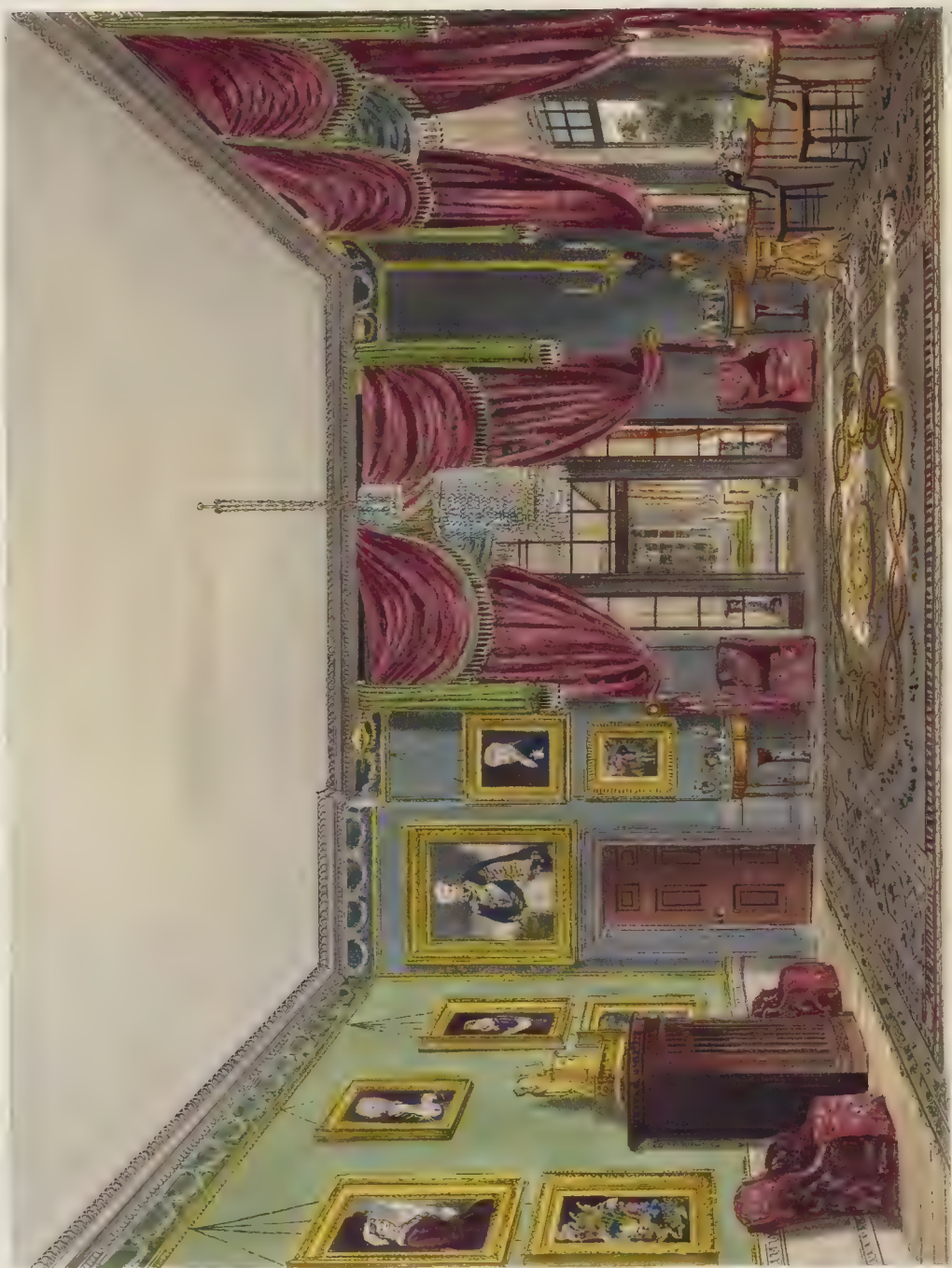
“ And every bosky bourn from side to side.”

Cipriani also had the honour to give some lessons; and Gresse, his pupil, was appointed teacher to the princesses, which distinguished office he held from the year 1777 to the period of his death, in 1794. Gresse taught landscape and figure: the style of his landscapes was in the early manner of Paul Sandby, correctly outlined with a pen, and tinted with colours; his figures were in the style of his master, drawn in chalks, and tinted with powder colours. He was much esteemed by her Majesty and the princesses, and known to the king, of whom, as relating to Mr. Gresse, who was remarkable for his corpulence, we could relate some curious anecdotes.

Cooper had also the honour to instruct the queen and some of the princesses. He had lived long at Rome, Florence, and other places in Italy, and copied the surrounding country in the neighbourhood of those cities: he drew classic scenes, in black chalk heightened with white, in a peculiar style of richness and effect. This gentleman, if we may trust to memory, retired with a pension from her Majesty.







Russen taught in the royal family: his style was principally elegant figures in chalk.

Rebecca, an ingenious artist, and an inoffensive humourist, assisted in many a tasteful work and playful scheme projected by her Majesty and the princesses, and some in which the king condescended to give a hint; the memory of which must awaken tender associations in the breasts of the few about the palaces, whose bosoms are alive to that respect which is due to the best master and the best mistress that ever presided at a court.

#### THE GREEN PAVILION.

The view from the apartments that form the subject of the accompanying plate is very pleasing, being surrounded by trees and shrubs, growing in full vigour upon a beautiful lawn and the borders of the canal. The pictures that ornament the walls are,

*A Portrait of his MAJESTY*, painted by Gainsborough Dupont, nephew and disciple of the celebrated Gainsborough. This artist attempted the slight and scumbling manner of his master, and produced a number of pictures, the far greater part of which are worthless; and few indeed would bear being named, but for the circumstance of some traits of likeness which the uncertainty of his manner offers to the eye of the spectator, who taking up the sketch where the painter had left off, finishes the resemblance by the aid of imagination: hence every beholder of such works has some share with the artist in rendering it a resemblance of the prototype.

*Portrait of his Royal Highness the PRINCE REGENT*, by Buck.

*Portrait of his Royal Highness the Duke of CUMBERLAND*, by Buck.

*Portrait of his Royal Highness the Duke of SUSSEX*, a small whole-length, in the Scottish Highland military costume, painted by Stroeling.

*Portrait of his Royal Highness the Duke of SUSSEX*, painted by Sir William Beechey, R. A.

*Portrait of his Royal Highness the Duke of CAMBRIDGE*, by Sir William Beechey.

*Portrait of her Royal Highness the Princess AUGUSTA*, by Sir William Beechey.

*Portrait of her Royal Highness the Princess ELIZABETH*, by Sir William Beechey.

These are three-quarter canvas portraits, and very excellent resemblances. This artist painted the likenesses of all the princesses, of the same size, which were exhibited at the Royal Academy at various times. Some of these may be reckoned, both for taste and feeling, among the finest works of his hand, justly raised his reputation, and procured him a flood of practice among the higher circles of females, who were emulous of sitting for their pictures to the author of these faithful resemblances of the daughters of his munificent patron, the king, from whom he received the honour of knighthood. These pictures are duplicates, the originals being in the collection at Carlton-House, where they are placed in a style of novelty that might be adopted in other apartments with an equally pleasing effect. They occupy panels over the doors, and are inclosed in a flat and broad *bordure* of gilt carvings, elegantly designed.

*His MAJESTY, the PRINCE REGENT, and the Duke of YORK, at a Review.*—General Goldsworthy is introduced in the equestrian group, and General Sir William Fawcett in the fore-ground, on foot. Copied on a small scale from the large picture painted by Sir William Beechey for his Majesty, and which is now at Hampton-Court.

*Portrait of his Royal Highness the Duke of KENT*, painted by Robert Muller, the son of the duke's page, who discovering an early talent for drawing, was placed by his Majesty as a pupil to Mr. West, from whom he derived the principles of his art, made a rapid progress, and was rising in public esteem, when his hand was suddenly arrested by a disease that consigned him to the grave, in



his twenty-sixth year. The two last portraits by this artist were painted with a firmness of style, correctness of drawing, and vigour of effect, that promised powers which might rival the greatest masters of any school. The superior intellectual endowments of this young man rendered his death a real loss to society. His Majesty, on being made acquainted with the illness of Muller, expressed great interest for his recovery, and made arrangements for his being sent to Lisbon; but the benevolent intention was communicated too late—his case was hopeless: he had, however, the consolation to know, that, although without the soothing attentions of any relation, he was not forgotten by his royal patron. His father was a German, who left him an orphan at an early age, without any patrimony. He was buried at St. Anne's, Soho; and attended to the grave by Mr. Hoppner, Mr. Wright, Mr. Hills, and Mr. Cooper, celebrated in their respective departments of the arts, who had ministered the offices of friendship with great constancy during his long illness. The writer of this tribute to his memory also attended as a mourner, and witnessed the closing of the grave upon the remains of his lamented friend Muller, in the month of November, eighteen years ago.

*A Sea Piece*, in which is introduced the Royal Charlotte yacht, which conveyed her Majesty to England. When the preliminaries for the marriage of the Princess of Mecklenburg-Strelitz with the King of England were completed, orders were sent to the Admiralty to provide a fleet to escort her to England. On the 7th August, 1761, Lord Anson hoisted his flag on board the Royal Charlotte yacht, then lying at Harwich, which vessel had been newly named in honour of the princess; and being joined by a squadron in Yarmouth roads, proceeded to Cuxhaven. On the 24th, the princess embarked on board the yacht at Stade, and on the 6th of September landed at Harwich. The ships that attended were, the Royal Yacht, of 10 guns, commanded by Lord Anson,



Admiral of the Fleet, and Captain Peter Denis; the Nottingham, 60 guns, Captain Marshall; the Winchester, 50 guns, Captain Hale; the Minerva, 32 guns, Captain Hood; the Tartar, 28 guns, Captain Knight; the Hazard, 14 guns, Captain the Hon. H. St. John; and the Lynx, 14 guns, Captain the Hon. Keith Stewart.

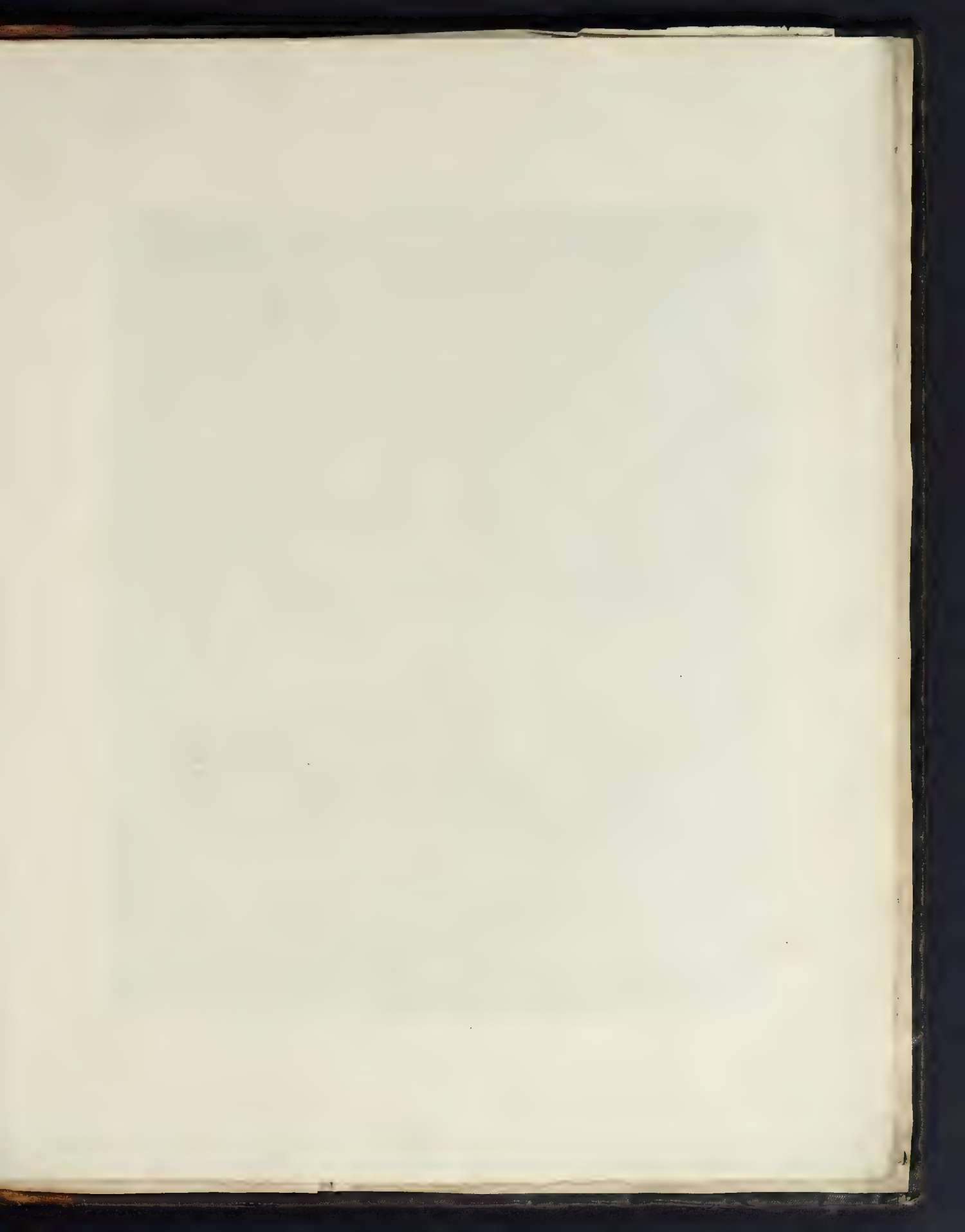
The crew of the Royal Charlotte, composed of picked men, were all clothed in scarlet uniform, at the expense of his Majesty. The yacht, which had conveyed former sovereigns to England, was newly ornamented with a profusion of carving and gilding, and superbly provided with every accommodation. On the voyage the princess encountered three storms, had often been in sight of the English coast, and during the perilous passage was nearly driven upon the coast of Norway\*.

#### CLOSET OF THE PRINCESS ROYAL.

In this elegant little apartment are several drawings, in pen and ink, of wild animals, in imitation of the etchings of Ridinger, which were executed, with the spirit and freedom of an able professor, by the Princess Royal.

The flattering encomiums bestowed on the *talents* of those who move in the higher sphere, which the ingenious have too often mixed with the incense offered to them as their patrons, have spread a cloud of doubt upon such complimentary offerings, even where they are justly merited. The writer of this work, however, has ventured to use the privilege of his opinions in all the notices of art within its pages, without the expectation of reward, or the fear of censure. These comments on the drawings of the Princess Royal and the Princess Elizabeth are, however, in conformity with the judgment of others, equally disinterested, and equally capable of judging of their merits. The afore-mentioned drawings in pen and ink, and those which ornament the walls of another small apartment, all framed and glazed, are executed with the firm-

\* See an account of her Majesty's arrival, in *The History of St. James's Palace*.







ness and freedom of a practised hand, and would do credit to a professional artist. What her royal highness might have been able to perform in the way of original design, may only be inferred; but the Princess Elizabeth, now also in a foreign land, has afforded some original works, by which her talent for invention may be estimated; and one folio volume at Frogmore, entitled "A Series of Etchings, representing the Power and Progress of Genius," and dedicated to the queen\*, exhibits a knowledge of composition in the classic style, highly creditable to the princess's taste. Some of the groups are particularly well conceived, and elegantly disposed. These designs are etched by her own hand, in a loose manner, but with rather too much of the air of an amateur; and the extremities are undefined: yet they display a capacity that would have been happily bestowed upon any lady, who, reduced by misfortune, might nobly seek the means of rising again by the exertion of her talent.

## THE RED JAPAN ROOM.

The application of the princesses was no less remarkable than their ingenuity; and the ornamental painting of the walls and other embellishments at Frogmore,

\* "The Etchings which are now laid at your Majesty's feet, would never have been executed, if many of those who looked over the drawings had not wished them to be published; but that, my dearest Mother, you will see was impossible, for it would have opened a door to much criticism, which in every situation is unpleasant, but particularly in ours. I therefore undertook to do them myself, as they might then pass unnoticed, and protected in the pleasantest manner to me, by one whose affection would kindly pardon the faults of the head of the inventor. I trust those of the heart will never be known by YOU, as its first wish has ever been, to prove grateful for those talents which you have so tenderly fostered and improved; and if they meet the approbation of those friends who will have them, believe me I shall feel that the merit will be less mine than yours, who have occasioned them to be brought forward.

"I remain, with the greatest respect,

"Your dutiful and affectionate daughter,

"ELIZABETH."



and at the Queen's Lodge, were executed with a constancy of labour and diligence, that surmounted difficulties which would have deterred many who live by professing for gain, what the princesses of England thus pursued for amusement, who often, even in summer, obeyed the willing summons to labour in the first song of the lark.

The walls of this apartment were painted, in imitation of rich japan, by her Royal Highness the Princess Elizabeth; the furniture was ornamented by the same tasteful hand.

In the cabinets is a collection of curious articles of pottery, chiefly tea-pots, which to the connoisseurs in these matters afford a field of inquiry: many are remarkable for beauty and variety of form, and for the texture and quality of the material of which they are composed;—an inquiry that has occupied the attention of the munificent Wedgwood, and other ingenious and scientific men, to the great advantage of the British potteries, and the extension of a valuable branch of manufactures.

#### BOW DRAWING-ROOM.

In this apartment, among other pictures, is a *Portrait of Mr. PERCEVAL*. This is a posthumous likeness, painted by Mr. Joseph, and considered by all who best knew that upright statesman and amiable man, to be a faithful resemblance. Her Majesty, attended by some of the princesses, honoured the painter with a visit on his completion of the picture; when, on withdrawing the curtain which covered the frame, the queen, struck with the faithful image, burst into tears.

Many copies of this subject, with slight variations, were painted for the family and the friends of the ill-fated minister, all of which, extraordinary as it may appear, were remarkable for their resemblance to that prototype which the painter had never seen. The picture was painted from a mask taken after death, and from traits of character described by the many on whose minds affection and

friendship had indelibly stamped his image. From the picture an engraving in mezzotinto was made by Mr. Turner, which has been widely circulated.

It is perhaps worthy of remark, that the admired portrait of his great predecessor was also a posthumous picture, painted by the late Mr. Hoppner, and esteemed equally like: a great compliment to the powers of painting, that can thus embody the thoughts of others, and, as it were, "give to airy nothing a local habitation and a name."

*Portrait of Lord SOUTHAMPTON, vice-chamberlain to the queen.*

*Portrait of his Royal Highness the Duke of CLARENCE, when a child, painted by Ramsay.*

*Portrait of her Royal Highness the Princess ELIZABETH, when a child.*

*Portrait of his Royal Highness Prince OCTAVIUS, when a child.*

*Small Landscape*, painted by the late Lord Harcourt, a nobleman whose taste for the fine arts was exhibited in many spirited etchings from his own designs. His lordship was a kind patron to Paul Sandby, of whom he acquired the mechanical knowledge of etching.

In this apartment is also a *Sea Piece*; a spirited and clear-toned picture, painted by the hand of an amateur, William Cowden, Esq.

#### THE BLACK JAPAN ROOM.

This apartment also owes its ornamental walls to the Princess Elizabeth, and an additional interest is excited, in knowing that the taste which the room displays, is all the work of female ingenuity; the furniture of the sofas, chairs, and hangings having been embroidered at the Orphan School at Ampthill in Bedfordshire, established by Miss Pawsey, under the patronage of her Majesty, to which she contributed, for more than half a century, an annual subscription of five hundred pounds.

## THE YELLOW BED-ROOM.

Upon the walls of this chamber are several drawings in that tasteful and light manner of uniting the brilliancy of coloured flesh with the freedom of the black-lead pencil, which distinguished the works of Edridge before he adopted his present rich and more elaborate manner. These represent whole-length *Portraits*, in small, of the KING, the QUEEN, the Princesses AUGUSTA, ELIZABETH, MARY, SOPHIA, and AMELIA; the Dowager-Princess of ORANGE, the Dowager-Marchioness of BATH, the Countess of RADNOR, and Lady CREMORNE; also the late Archbishop of Canterbury, Dr. MOORE.

## THE STATE BED-ROOM.

The pictures in this apartment are,

*Portraits of their Royal Highnesses the PRINCE REGENT and the Duke of YORK*, when children (in which picture is introduced a large dog), painted in crayons by Miss Read.

*Portrait of the Duchess of ANCASTER—Portrait of Lady HOLDERNESS*; painted in crayons by Francis Coates. These ladies were sent by his Majesty to accompany the Princess Charlotte of Mecklenburg to England.

*Portrait of the late Queen of DENMARK*, sister of his Majesty, painted in crayons by Coates.

*Portrait of the Queen of WIRTEMBERG*, in crayons.

*Portrait of the Duke of CUMBERLAND*, copied in small from the picture by Sir Joshua Reynolds. The original is in Carlton-House.

*Portraits of Prince ERNEST and Prince GEORGE*, her Majesty's brothers.

## THE INDIA ROOM.

The magnificent furniture of this apartment, an ivory bed, curiously and elaborately carved, with white satin embroidered furniture, and chairs of the







same material, with red velvet cushions, was presented to her Majesty by Governor Hastings.

#### THE GREEN CLOSET.

This apartment is fitted up with original japan, of a beautiful fabric, on a pure green ground. The cabinets and chairs are of Indian cane.

There are many paintings, drawings, and other works of art in the Queen's private apartments at Frogmore, which were valued as the efforts of unprofessional taste, graciously accepted by our late venerable sovereign, and regarded as offerings of respect and affection from those who had the honour of their Majesties' particular esteem.

END OF THE FIRST VOLUME.



*The Queen's Hermitage,  
Frogmore.*







1128

83-B8936

2/21- 10%  
32  
R.

HARGOOD

VOL 1

HARVARD PUBLIC LIBRARY  
HARVARD COMMON  
HARVARD, MASS. 01451



